

THE THEATRE

TITLE REG. U. S. PAT. OFF.

35 Cents
\$1.50 a Year

THE MAGAZINE FOR PLAYGOERS

NOVEMBER, 1915
VOL. XXII NO. 177



G. Hill's Studio
N. Y.

MME. OLGA PETROVA



*The International Jury
of Award selected*

FATIMA

*as the only cigarette
to be awarded the*

GRAND PRIX

*the highest award given
to any cigarette at the~*

**PANAMA-PACIFIC
INTERNATIONAL
EXPOSITION** ~



*A
Sensible
Cigarette*

KRANICH & BACH

Ultra-Quality PIANOS and PLAYER PIANOS

THE CHOICE OF CULTURED MUSICIANS

Of all the beautiful possessions with which the refined home is adorned, none other is so indicative of the owner's culture and musical taste as a GRAND Piano. Those first impressions of discriminating taste, instantly aroused by the simple beauty of the Kranich & Bach Grand, are confirmed and enhanced by the exquisite tone of this matchless instrument.



Words can convey little conception of the artistic superiority of the Kranich & Bach Small Grand. Although only 5' 4" long it produces, in a manner almost unbelievable, all the magnificent qualities of tone that make "grands" infinitely more satisfying than "upright" pianos. With its new full-tone scale and the marvelous "Isotonic Pedal," this superb instrument IS the Small Grand leader of the world—supreme and incomparable.

Golden Anniversary Booklet Mailed on Request.

KRANICH & BACH

233-243 East 23d Street

New York

Small Grand Price \$700

(Freight and handling added)

Deferred Payments Practically
at Your Convenience.

**EGYPTIAN
DEITIES**

"The Utmost in Cigarettes"

Plain End or Cork Tip

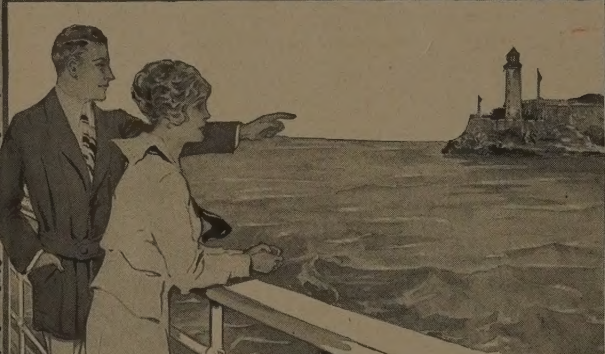
People of culture, refinement and education invariably **PREFER** Deities to any other cigarette.

25¢

Anargyros

Makers of the *Highest Grade Turkish and Egyptian Cigarettes in the World*



Winter Cruises

Nassau—Bahamas

A PARADISE of beautiful flowers and vegetation, where the average Winter temperature is only 72°; charming social life; boating, golf, tennis, polo, motoring and ideal surf bathing; Seat of the English Colonial Government in the Bahamas.

Havana—Cuba

Interesting and restful because of the fascinating charms of tropical life and climate. Excellent hotels. Direct service from New York each Thursday at noon and each Saturday morning at 11 o'clock. Luxurious twin screw steamers, 10,000 tons displacement, broad decks, spacious social halls, excellent cuisine.

Special two weeks' cruise, enabling you to visit both these delightful places. Also trips to Porto Rico, Mexico, Florida, Texas and other resorts of

AGWI
THE AMERICAN
MEDITERRANEAN

Write for rates, reservations and illustrated descriptive matter.

New York and Cuba Mail S. S. Co. (WARD LINE)

Pier 14, East River, New York

DISTRICT PASSENGER OFFICES:

BOSTON—192 Washington Street	WASHINGTON—1306 F Street, N. W.
PHILADELPHIA—701 Chestnut Street	NEW YORK—290 Broadway

"She Married a Frenchman"—A Complete Novelette

The SMART SET

A Magazine of Cleverness



A Few of the Short-Story Titles

"The Man-Getter"
"Kerflop!"
"The Old Conscience"
"The Man Who Got Away"

NOVEMBER, 1915
25 Cents



White

CONTENTS: NOVEMBER, 1915

Edited by ARTHUR HORNBLOW

CONTENTS ILLUSTRATION: Scene in "Hit-the-Trail Holliday" at the Astor.	PAGE
TITLE PAGE: Scene in "The Two Virtues" at the Booth	219
THE EDITOR'S CHAIR	220
SCENES IN "HIP-HIP-HOORAY" AT THE HIPPODROME	221
THE PASSING SHOW: "The Two Virtues," Washington Square Players, "The Bargain," "The Princess Pat," "Miss Information," "The New York Idea," "Two Is Company," "Husband and Wife," "The Unchastened Woman," "Hip-Hip-Hooray," and "Stolen Orders."	222
THE FRENCH THEATRE IN NEW YORK—Illustrated	Marie McNally 225
MARGARET WOODROW WILSON—SINGER—Illustrated	William Armstrong 226
THE ETERNAL MAGDALENE—Illustrated	George Morris 227
THREE NEW DRAMATISTS—Illustrated 228
AMERICA'S LARGEST MUSIC HALL—Illustrated	A. P. 229
MOLOCH—Remarkable drama of the European war, with excerpts, by special permission, from the manuscript of the play—Illustrated 230
CLOTHES AND THE DRAMA—Illustrated	Alan Dale 232
SCENES IN "THE HOUSE OF GLASS"—Full-page Plate 235
TWENTY YEARS A STAR—Illustrated	Ada Patterson 236
ELSIE JANIS—Full-page Plate 237
FILM DRAMA DE LUXE AT THE KNICKERBOCKER THEATRE—Illustrated	Lynde Denig 238
IF I WERE TO WRITE A PLAY	H. de Weisser 239
WHY I FORSOOK THE STAGE FOR THE SCREEN—Illustrated	Pauline Frederick 241
SIX POPULAR PLAYERS—Full-page Plate 242
WHY DOES THE SENSUOUS APPEAL PREVAIL ON THE STAGE?	William de Wagstaffe 243
JULIA SANDERSON—Full-page Plate 245
THEDA BARA—THE VAMPIRE WOMAN—Illustrated	Archie Bell 246
MARY PICKFORD—Full-page Plate 247
THE GRAND OPERA SEASON IN CHICAGO—Illustrated 248
THE STAGE-STRUCK GIRL—Illustrated	By people who know best 249
FOOTLIGHT FASHIONS—Illustrated	Anne Archbald 259

THE COVER:—Portrait in Colors of Mme. Olga Petrova

The colored portraits that appear on the covers of THE THEATRE MAGAZINE each month are those of artists who have distinguished themselves on the stage. To be put on the cover of THE THEATRE MAGAZINE is regarded in the profession as a reward of merit. Players look on it as a theatrical hall of fame. Money cannot buy the privilege and this applies to the inside contents of the magazine as well. It is one accorded only to talent. If only from this standpoint, therefore, our covers are of particular value to the public. If our readers knew that the artist had paid for the cover, as for so much advertising space the picture would have no value in their eyes. But, knowing that the distinction is awarded only to real merit, the portraits are eagerly sought and collected as souvenirs. Olga Petrova was born in Warsaw, Poland, in 1885. Her first appearance on the stage was made in 1904 as Catherine in "Henry V" with the late Lord Anglesea. Later she played in London, and toured in South Africa and Australia. She made a sensation in this country when she appeared in vaudeville. Following that she was starred by the Messrs. Shubert in "Panthea." She is now appearing in "The Revolt" on tour.

CONTRIBUTORS—The Editor will be glad to receive for consideration articles on dramatic or musical subjects, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions found to be unavailable. All manuscripts submitted should be accompanied when possible by photographs. Artists are invited to submit their photographs for reproduction in THE THEATRE. Each photograph should be inscribed on the back with the name of the sender, and if in character, with that of the character represented. Contributors should always keep a duplicate copy of articles submitted. The utmost care is taken with manuscripts and photographs, but we decline all responsibility in case of loss.

SUBSCRIPTION: Yearly Subscription, in advance, \$3.50 Foreign countries, add \$1.00 for mail Canada, add 85c. Single copies 35 cents
Published Monthly by

THE THEATRE MAGAZINE COMPANY.

Telephone 6486 Greeley

8-10-12-14 West 38th Street, New York City

A Gorham Chest of Table Silver is an Investment of Substantial Character

A chest of silverware is an investment in the true sense of the word, and the finer and costlier your Gorham silverware may be, the greater its investment value.

Gorham silverware is practically perpetual in wear, and its depreciation is virtually nil.

Gorham silverware reverses the rule of Fashion, and becomes more up-to-date the more out-of-date it gets.

But it must be Gorham-made
ing somewhere on each and
imperishable insignia of the



and Gorham-stamped, carry-
every piece, this century-old,
world's foremost silversmiths.

Otherwise it is not Gorham.

THE GORHAM CO.

Silversmiths and Goldsmiths

FIFTH AVENUE & 36th STREET

17-19 MAIDEN LANE

ARROW



DRESS SHIRTS *Donchester*

A Dress Shirt with a bosom that will be just as smooth when you take it off as it was when you put it on—being unattached at the lower end, the bosom slides over the trouser band instead of springing out of the waist-coat. \$1.50, \$2.00 and \$3.00

CLUETT, PEABODY & CO., Inc. MAKERS TROY, N. Y.

Maillard



"Quality-supremacy"

Bonbons— Chocolates

*Your purchases will be
packed ready for safe de-
livery and shipped to
any address, on request.*

Maillard candies, unvary-
ing in their purity and
flavor, have established an
individual standard of
quality in confections—
that is why they enjoy
a signal preference in
the opinion of all who
appreciate fine candies.

Afternoon Tea in the Luncheon Restaurant, three to six

FIFTH AVENUE at 35th STREET
NEW YORK

THE THEATRE

VOL. XXII.

NOVEMBER, 1915

No. 177

Published by The Theatre Magazine Co., Henry Stern, Pres., Louis Meyer, Treas., Paul Meyer, Sec'y; 8-10-12-14 West Thirty-eighth Street, New York City.



White

E. H. SOTHERN AND CHARLOTTE WALKER IN ALFRED SUTRO'S COMEDY "THE TWO VIRTUES," AT THE BOOTH THEATRE



I UNDERSTAND that the courts will shortly decide the question of the authorship of the stage version of "Potash and Perlmutter" which has always been surrounded by a good deal

of mystery. Montague Glass, as is well known, wrote the thirty-five highly popular sketches of Jewish business life, four of which were finally selected for stage purposes, but when the play was produced no dramatizer's name appeared on the program, and for a long time afterwards it was generally supposed that Mr. Glass himself had made the dramatization. Then the name of the late Charles Klein was mentioned in connection with the piece. Mr. Klein at first would not admit having any pecuniary interest in the play, but hinted darkly that he was not indifferent to its success. As a matter of fact, he is said to have divided the royalties with Mr. Glass. As the play was a huge success both here and in England, these royalties must have netted him almost as much as did "The Lion and the Mouse." Now we learn that Anne Caldwell, well known as the author of "Chin-Chin," also had a finger in the pie. It is said that A. H. Woods, the manager, first intrusted Miss Caldwell with the task of turning the story into a play, but that, not satisfied with Miss Caldwell's version, he rejected the manuscript and called in Mr. Klein. When the Klein version was produced Miss Caldwell protested that it presented marked similarity to her own. Klein denied that he had ever seen the Caldwell version, and so the pretty dispute is on.

On June 11th last an informal conference of literary men and women of Washington was held at the house of Mr. and Mrs. E. H. Sothern to consider ways of commemorating the tercentenary of Shakespeare's death next April. It was the desire of the meeting to reach every school district in the United States; and to question each other as to how to give enduring national form to our sense of debt to the Shakespearian drama, literature, and language. The opinions of the editors of America were asked, and among others I was invited to submit suggestions.

Years ago a big Shakespearian Festival was given at Cincinnati. "Hamlet," "Othello" and I think one other play was given with casts that included: Lawrence Barrett, John McCullough, James E. Murdoch, Louis James, Marie Wainwright, Clara Morris, Nat Goodwin, *et al.* Yearly there is given at Stratford a Shakespearian Cycle. Benson's company is the basis with which Tree, Benson, Ainley, Asche and the big women stars appear in their favorite Shakespearian rôles. Not one or two plays by the Bard are given, but sometimes a dozen different ones. Thus the public is taught that Shakespeare wrote something more than "Hamlet," "Othello," "Julius Caesar," "Twelfth Night," "As You Like It" and the other familiars. I would suggest for the celebration, a week or two of plays given at popular prices under a strong art social and civic committee for the benefit of the Actors' Fund. Something like this, but the plays to be more carefully apportioned. Sothern and Marlowe should be persuaded to play "Twelfth Night"; Forbes-Robertson should play "Hamlet"; Mantell "King John" or "King Lear"; Fred Warde "Henry VIII"; James K. Hackett "Othello"; Wm. H. Crane "Comedy of Errors"; Maude Adams "As You Like It"; Lewis Waller (who will be in this country) "Henry V"; Faversham "Julius Caesar"; Walker Whiteside "Richard III"; Jacob Adler "Merchant of Venice"; Margaret Anglin "Taming of the Shrew"; Phyllis

The Editor's Chair

*If there's a hole in a' your coats,
I rede you tent it:
A child's amang you takin notes,
And faith he'll prent it:*

BURNS.

Neilson-Terry and Henry E. Dixey "As You Like It"; John Drew and Ethel Barrymore "Much Ado About Nothing," and so on.



White

EMILY STEVENS

In "The Unchastened Woman" at the 39th Street Theatre

The committee should also try to arrange two or three special professional casts to present novelties like "Henry IV," Part I; "Macbeth"; "Antony and Cleopatra." Then get some of the schools, women's colleges and civic centre clubs to prepare presentations, competition among them, to determine who shall figure in the big celebration. Let them work on such real novelties as: "Two Gentlemen of Verona"; "Timon of Athens"; "Love's Labor Lost"; "The Tempest," etc.

In such a plan properly worked out the public might see in the two weeks twenty-two or more plays out of Shakespeare's thirty-seven.

Little Lord Fauntleroy in opera would strike the Anglo-Saxon mind (if that kind of mind is still extant) as being well nigh the reduction of absurdity, but the French, who are credited with a very thorough knowledge of values in drama and music, appear to think differently. This piece of Mrs. Burnett's, when made over into French by Pierre Berton, had enough success to warrant a composer in acquiring the rights to make a musical play out of it. Impresario Schurmann furnished the libretto and an opera comique is ready for production. Mr. Dippel has it under consideration, and one obstacle only remains to be overcome. The music of the little sugar-coated peer is of a difficulty requiring a voice able to accomplish all the coloratura effects. There are not many such voices at present, and the singers who possess them are shy of encountering the ridicule they would surely receive if they appeared in the rôle. Imagine Melba or even Frieda Hempel in lace

collar and black velvet knickers! But the man who managed Mme. Bernhard's most successful season and who sued Kubelik (and won his case), is used to overcoming difficulties, so it may very well be possible for us to hear "Little Lord Fauntleroy" in song this winter.



Actors now are as pessimistic as Wall Street was at the beginning of the war. They see the theatre "in articulo mortis." As the Thespians view the immediate prospect, it is gloomy indeed. In the event of a complete success of the Triangle experiment at the Knickerbocker Theatre they have been warned that every house on Broadway will go into pictures.

A woman playwright has written two plays, concededly clever, and which have missed a production this season because the stipulation is that friends of hers shall star in them. Theatrical managers do not see stellar possibilities in the young women she named. The playwright would not disappoint her friends. Hence the plays' position on the shelf instead of on the boards.

Juvenile Court plays are not likely to flood the boards after all, although at the start of the season this seemed to be the unhappy prospect. "Young America," which won all the critics, who found in it "a real play at last," is not as successful with the public. "Just Boys" started here and was instantly transferred to Chicago. A letter from Milton Sills, who plays the rôle of the Judge in this latter piece, gives me the information that "Just Boys" has a chance there. Another straw to add to the manager's growing conviction that the two cities, New York and Chicago want very different dramatic fare.

For want of opportunity these days it is hard work indeed for young players to advance in their chosen profession. But when success with a capital S forces distinguished stars to go on playing the same rôles year after year it is easy to explain why the drama as a real and progressive art doesn't advance very much. Joseph Jefferson was a striking example in the past. For twenty years a technic that would have made for hundreds of potent breathing creations was practically given over to one, Rip Van Winkle. No one begrudges the money or acclaim that Warfield has made in "The Music Master" or "The Auctioneer," yet who shall say that a comprehensive art has not been stifled by box office success? Now after playing Disraeli for four years—think of the moral courage to continue such a grind—George Arliss is to be seen as Paganini. A blessed relief for him and for his release from such thralldom!

The fondness of actors for the centre of the stage is proverbial, but perhaps no wearer of the sock and buskin ever had this predilection so tangibly satisfied as did Arnold Daly not so long ago. One day during the recent demolition of Wallack's Theatre, Wilton Lackaye, who has a reputation in the profession as being somewhat of a wit, appeared on the scene with a surveyor and began to make extensive measurements of the old stage. After locating the exact centre he summoned a notary and had a statement to that effect duly sworn out. A few days later Mr. Daly received a special delivery package containing a large, round piece of flooring, with Mr. Lackaye's compliments, and the hope that the centre of one stage, at least, might always be assured him.

Hip-Hip-Hooray---the Hippodrome's Sumptuous Spectacle



Photos White

THE ICE BALLET

HIP-HIP-HOORAY!" The name fits the show. The astonished and delighted spectator feels like cheering all the way through the really wonderful program. A spectacle of marvellous beauty and varied interest, with a host of star performers, tableaux of surpassing splendor, and no end of novel surprises—such a show has never before been seen in New York!

The opening scene gives a startlingly realistic view of the roof tops of New York at night. In the distance are the myriad lights of the big city and close by looms up Brooklyn Bridge with the trolley cars running. All the cats in the neighborhood come out for their regular nocturnal revel and the fun begins, fast and furious. The scene shifts to the Grand Central Station. Agile acrobats give life like representations of the traditional baggage smashers. Then a scene so splendid it takes

the breath away—a superb reproduction of the Cascades of the Hotel Biltmore with an army of pretty girls in gorgeous costumes. In this scene Toto, an importation from Germany, does some wonderful contortions, and Nat Wills, the famous tramp comedian, convulses the audience. Toyland and the Tower of Jewels at the Panama Exposition with Sousa's Band come next. The *clou* of the entertainment is at the end when Charlotte and her wonderful fellow skaters from Berlin appear in "Flirting at St. Moritz" with the snow-clad mountains of Switzerland as a realistic background.

HILDA RUCKERTS



CHARLOTTE
The star performer on skates



KATE SCHMIDT AND ELLEN DALLERUP



A GROUP OF SKATING GIRLS

THE PASSING SHOW

BOOTH. "THE TWO VIRTUES." Comedy in four acts by Alfred Sutro. Produced on October 4th with the following cast:

Jeffery Panton, E. H. Sothorn; Claude Jervoise, Orlando Daly; Mrs. Guildford, Charlotte Walker; Lady Milligan, Haidee Wright; Mrs. Jervoise, Pauline Whitson; Alice Exern, Blanche Yurka; Baylis, Arthur W. Ash; Mary, Florence Phelps.

E. H. Sothorn, in spite of the time he has spent on Shakespeare, is altogether modern in "The Two Virtues," in which he appears in the beginning of his occupancy of the Booth Theatre, which he is to manage for the season, making productions of his own. The play is good entertainment. A very good acting character is Jeffery Panton, a rich literary person engaged in historical research. Jeffery's sister urges him to marry and give up his memories of a woman whose portrait he keeps in his library on an easel; a woman who had married a poet. The wife of the poet appears, wanting to marry him after she gets a divorce from her poet-husband, who is now neglecting her. Jeffery undertakes to divert the attentions of the recreant husband. He finds that she is literary, takes a liking to her and employs her as secretary. Jeffery's sister insults the fair secretary, who leaves, and, returning home, is about to mail him a check to repay overpayment for services. In the meanwhile Jeffery secures from the Bishop a paper that permits the secretary to marry again, and he secures from her consent to avail herself of that permission.

Charlotte Walker did not have a task that called heavily on her capacities, but the very ease with which she tossed off the part made it an agreeable performance. Haidee Wright, who first made herself known last season as an excellent portrayer of character, was interesting as the sister of the bachelor, whom he half hated because she used to take so much trouble to make him appear clean and nice when he was a boy.

BANDBOX. WASHINGTON SQUARE PLAYERS. Four one-act plays. Produced on October 4th.

Conditions have favored the Washington Square Players, not to the extent that they are yet on a secure commercial basis, but to a degree of encouragement that makes them confident

White Noel Haddon and Harold Meltzer in "Helena's Husband" at the Bandbox Theatre

enough to begin the occupancy of the Bandbox Theatre for a full season with daily performances, with frequent changes of bill, producing new works by American authors and important plays by foreign dramatists that would not otherwise be given a hearing. The productions will not be confined to one-act plays. A system of repertory will be established, and possibly there will be "private productions of certain plays of great interest which are unsuited to public performance." There are some plays that are unsuited even to private performance. We would put in this class the second play on the present bill, "Night of Snow," by Roberto Bracco. Two of the three characters,

a mother and a wife, choose to die by means of the fumes of charcoal. The man of the house has deserted them. Why? The mother has for years made a living for herself and daughter in an irregular manner. There are tears, vociferous emotions, and death. The play may be a protest against such poverty as exists in some foreign

At The Theatres

ASTOR. "HIT-THI-TRAIL HOLIDAY." Prohibition play in which George M. Cohan, the author, makes facetious use of Billy Sundayism.

BANDBOX. WASHINGTON SQUARE PLAYERS. Four one-act plays presented by competent players.

BELASCO. "THE BOOMERANG." Amusing comedy, cleverly acted by Martha Hedman, Wallace Eddinger and other favorites.

BOOTH. "THE TWO VIRTUES." E. H. Sothorn in a bright comedy by Alfred Sutro.

CANDLER. "THE HOUSE OF GLASS." Emotional drama dealing with a woman unjustly accused of crime.

CASINO. "THE BLUE PARADISE." A merry musical play.

CENTURY. "TOWN TOPICS." Colossal vaudeville show with music, burlesque, many well-known players and enormous chorus.

COHAN'S THEATRE. "MISS INFORMATION." A little comedy with a little music, giving Elsie Janis endless opportunities to display her versatility.

CORT. "THE PRINCESS PAT." Eleanor Painter in an exceedingly tuneful comic operetta by Victor Herbert and Henry Blossom.

EMPIRE. "SHERLOCK HOLMES." William Gillette in his old character of the famous detective.

FULTON. "SHERMAN WAS RIGHT." New farce by Frank Mandel.

GAILETY. "YOUNG AMERICA." Simple little story of a boy and his dog with a scene showing a juvenile court in session. Full of tears and laughter.

GLOBE. "CHIN-CHIN." Those favorite comedians, Montgomery and Stone, in last season's great hit.

HARRIS. "ROLLING STONES." Melodramatic farce, full of thrills and laughter, and well acted.

HIPPODROME. "HIP-HIP-HOO RAY." Sumptuous spectacle, full of novel surprises, and with a beautiful ballet on skates.

HUDSON. "UNDER FIRE." Blood and thunder drama of the present European war.

LONGACRE. "THE GIRL WHO SMILES." Tuneful musical comedy by the authors of "Adele" with elaborate mise-en-scène.

LYCEUM. "OUR MRS. MCCHESENEY." High and eccentric comedy by George V. Hobart and Edna Ferber.

LYRIC. "ABE AND MAWRUSS." A continuation of "Potash and Perlmutter."

MAXINE ELLIOTT. "QUINNEYS." English comedy which has had a long run at the Haymarket Theatre, London.

PRINCESS. "THE MARK OF THE BEAST." An emotional drama revolving around marital infidelity.

PLAYHOUSE. "THE NEW YORK IDEA." Revival by Grace George of Langdon Mitchell's clever comedy, first done here by Mrs. Fiske.

REPUBLIC. "COMMON CLAY." Sociological drama, highly dramatic, affording Jane Cowl emotional opportunities. Rather weak ending.

SHUBERT. "ALONE AT LAST." A typical Franz Lehar operetta.

THIRTY-NINTH STREET. "THE UNCHASTENED WOMAN." Modern comedy by Louis K. Anspacher—one of the best plays of the year.

WINTER GARDEN. "A WORLD OF PLEASURE." A new Winter Garden show presented by popular favorites.

country, but such poverty and circumstances do not exist here.

"Fire and Water," a comedy of the war, by Hervey White, is an episode of pleasing quality, for it shows the fraternizing of two privates of opposing armies in a secluded glen, at a spring, between the lines. A soldier binds up the

wounds of the other, the water being common between them for drink and bathing. A Captain and a Lieutenant, of opposing sides, come on and disturb this amity; they are about to exchange shots at close quarters when the privates interfere, and, after an exchange of courtesies, tobacco figuring, they part to go back to the fighting line. The play is superficial in its undeveloped dramatic possibilities, but may be reckoned to the credit of the Players.

A play of considerable merit is "Helena's Husband," by Philip Moeller. It is really a pleasant satire on a rather easy subject. Its production admits of the decorative. In that direction the Players have shown themselves resourceful and artistic. Noel Haddon, who plays this Helen, is conventionally pretty, and acts well. Helen is discontented. She wants to be more beautiful; her slave (Helen Westley, hideously attractive, in ebony hue, with wide expanses of nudity) puts her through a system of massage. Paris, a Shepherd, has been promised a glimpse of this beautiful woman, it being a jest. They fall in love, they flee. The King, Menelaus, is glad to get rid of her and he writhes in agony when he learns he has to fight for her. The incidents and oddities of the play, with its picturesqueness and bright satire and humor, make good entertainment.

"The Antick," "A Yankee Fantasy," by Percy Mackaye, is one of the minor pieces of the author. The masqueraders in a Fourth of July celebration give color and movement to one or two scenes. Julie Bonheur (as played by Lydia Lopokova) has her pet goat, known in the bill as King William the Conqueror, with her, an incident of no mean importance. John Hale (Holland Hudson) falls in love with her. An obstacle is removed. Mr. Hudson brings to the Players a valuable professional experience, which with his youth and eager spirit, should be invaluable. He is one of the few actors in the company who speaks with that professional distinctness that is indispensable to satisfactory acting. Lydia Lopokova should secure the training with this company which may develop her into a star.

COMEDY. "THE BARGAIN." Drama in four acts by Herman Scheffauer. Produced on October 6th with the following cast:

Sarah Lusskin, Dorothy Donnelly; Sam Lusskin, Forrest Winant; Rebecca Lusskin, Josephine Victor; Simon Lusskin, Louis Calvert; Leonard Scribner, Eugene O'Brien; A Young Man, Charles Mather; A Little Girl, Blanche Burns; Louis Scribner, John Flood.

Although no better play has been seen in New York recently than "The Bargain," the piece, originally called "The Modern Shylock," was withdrawn after a few performances. The subject, racial antipathies, is a difficult one to handle on the stage. Play after play on it has failed. A Jewish pawnbroker, firm in racial pride and faith, has married a second time. His young wife is discontented, having tired of the dreariness of home life and dreaming of the adulation, fame and fortune that would be hers on the stage. The young wife does not leave home for the stage until her husband orders out of the house his son, who, speculating in Wall Street, steals a sum of money from the safe, and his daughter, who has a secret affair with a Gentile, a young man who truly loves her and whom she loves truly. Thus the old man is left alone, and in the end they return redeemed and seeking and finding reconciliation. Only the daughter cannot get a blessing which he cannot give, that of his race, but his own love and forgiveness are hers. This play was new in that it was an achievement of sincerity, naturalness and unlabored skill. Mr. Louis Calvert gave a realistic, wholly untheatrical performance of the old money lender. Josephine Victor, as the daughter, was triumphant. Excellent was the work of Dorothy Donnelly, the wife, Forrest Winant, the son, Eugene O'Brien, the



White
LOUIS CALVERT AND JOSEPHINE VICTOR IN "THE BARGAIN" RECENTLY AT THE COMEDY

girl's Gentile lover, and John Flood, the Gentile father; but to have seen Simon Lusskin and his daughter Rebecca, acted by Louis Calvert and Josephine Victor was an experience that no theatre-goer who saw it is likely to forget.

CORT. "THE PRINCESS PAT." Comic opera in three acts. Book and Lyrics by Henry Blossom, music by Victor Herbert. Produced on September 27th with the following cast:

Marie, Leonora Novasio; Thomas, Martin Haydon; Bob Darrow, Sam B. Hardy; Tony Schmalz, Jr., Robert Ober; Si Perkins, Alexander Clark; Grace Holbrook, Eva Fallon; General John Holbrook, Louis Casavant; Anthony Schmalz, Al. Sheani; Princess di Montaldo, Eleanor Painter; Prince Antonio di Montaldo, Joseph R. Letora; Bertie Ashland, Ralph Riggs; Gabrielle Fourneaux, Katharine Witchie; Anne Winthrop, Clare Freeman.

"The Princess Pat," by Henry Blossom, bears a startling resemblance to Dion Boucicault's "London Assurance." Princess Pat seems Lady Gay Spanker over again. Anyhow, it makes a capital libretto of comedy interest and legitimate fun

for Victor Herbert's music. Herbert is always a happy composer, and his latest score possesses wit, rhythm and mellifluous melody. It is perhaps more pretentious than usual, but as the company is made up of genuine singers who can really act, true enjoyment and satisfaction are derived in both directions. Miss Painter is particularly successful in the title rôle. Pretty, sparkingly vivacious and true to the pitch she is eminently satisfying, while her stage husband, a jealous Italian, is pictured with skilful intelligence by Joseph R. Letora, who in addition possesses a baritone voice of distinguished and sympathetic quality. The Cheeky Dazzle called Bob Darrow by Mr. Blossom is a sheer delight as personated by Sam B. Hardy.

GEORGE M. COHAN. "MISS INFORMATION." Comedy with music by Paul Dickey and Charles W. Goddard. Music by Jerome Kern. Pro-

duced on October 5th with the following cast:

Mrs. Cadwalder, Annie Esmond; Joan, Vivian Rushmore; Jack Cadwalder, Howard Estabrook; Dennis Gillicuddy, Francis D. McGinn; Marie, Julia Bruns; Jules Bancourt, Meville Ellis; François Fychere, Maurice Farkoa; Elaine Fozane, Irene Bordon; Dot, Elsie Janis.

Elsie Janis is like the Marie Odile of the song, "*She Gets Away With It*," which being interpreted means that any one less charming and talented than the popular International favorite would have a hard time of it making "Miss Information" as gently entertaining as it is. Those well-known theatrical out-fitters, Messrs. Dickey and Goddard, have dashed off a comedy-drama that begins pretentiously and ends up as most musical comedies do, as best it may. To gain social notoriety and get their pictures in the papers Mrs. Cadwalder has her own son steal her jewels. Then the real detectives are called in. Here follows some ingenious though not very trenchant satire on the fifty-seven different crook plays that for the last few years have monopolized the stage. But a mysterious Miss Dot from nowhere bobs up on the scene and through the medium of various disguises, brings back the jewels, which are constantly changing hands, winning in the end the heart and hand of the young scion of the house of Cadwalder. This is the protean rôle which Miss Janis fills. She is sequentially seen as a slangy messenger boy, an eccentric German house maid, a Crystal Gazer, a London Johnnie, and her own attractive self. As the Johnnie she is at her best, and her singing and dancing in the third act which are heard and seen in a Parisian Café are of a quality in their dainty finish and convincing charm that stamp her as an artist of real merit. Maurice Farkoa is Gallicly vivacious as the restaurant keeper in whose establishment all the spontaneous fun of the piece occurs.

PLAYHOUSE. "THE NEW YORK IDEA." Play in four acts by Langdon Mitchell. Revived on September 28th with this cast:

Philip Phillimore, Lumsden Hare; Grace Phillimore, Norah Lamson; Mrs. Phillimore, Eugenia Woodward; Miss Heneage, Josephine Lovett; Matthew Phillimore, Albert Reed; William Sudley, John Cronwell; Mrs. Vida Phillimore, Mary Nash; Sir Wilfred Cates-Darby, Ernest Lawford; John Karlslake, Conway Tearle; Mrs. Cynthia Karlslake, Grace George; Brooks, Selwyn Joyce; Tim Fiddler, Tracy Barrow; Nogani, G. Guthrie McClintic; Thomas, Richard Clarke; Benson, Anita Wood.

In the revival of "*The New York Idea*," Grace George performs a service to the American drama and to that public, which is the whole public, that is eager to have the stamp of permanency

affixed to plays that deserve to live longer than a few seasons. "*The New York Idea*" was written for Mrs. Fiske and produced by her with a success that is well remembered. It is now played in a somewhat different key by Miss George, and it is proper to note that W. A. Brady has applied his expertness and ingenuity to developing many points and adding some incidents or bits of treatment that quicken the action or afford wider diversion. There is much in the play that is fortuitous and forced, but these defects of artificiality, once the characters

are assembled, become trivial. The very distinguished merit of the work is the dialogue. It is of absorbing entertainment and has an animation that is not artificial. This is a notable achievement. We have a play that can be listened to with delight and seen with pleasure.

LYRIC. "Two Is Company." Musical comedy in three acts from the French of Paul Hervé; music by Jean Briquet and Adolf Philipp; American version by Edward A. Paulton and Adolf Philipp. Produced on September 22nd with the following cast:

Henri, Baron d'Heurville, Claude Flemming; Heloise, Georgia Caine; Emile, Baron de Soanger, Roydon Keith; Lulu La Grange, May de Sousa; Max, Victor Le Roy; Annette, Gwendolyn Lowrey; Dubois, Ralph Nairn; Dupré Clarence Harvey; Comte de Perigord, Harold Vizard; Clarisse, Lydia Carlisle; Charles, Sidney Myers; Etienne, Carl Judd; Gustave, John Varnell; Armand, Harry Smithfield; Leon, Chas. Yorkshire; Gaston, Wm. Kline.

This is a musical comedy of French origin, with the addition of every American device in production. Artificial it is, but amusing, some of its characters are absurd, but they can sing or dance. Some of them are impossible, but they do possible things. There are disguises, but there is very little of that almost complete absence of disguise that is often seen in choruses of girls. There is a distinct tendency toward the repression of the needlessly sensuous. Its female contingent, however, is comely, and every feminine grace is there to promote the proper study of the beautiful. Georgia Caine is the principal about whom revolves a love chase, and May de Sousa is an actress whose charm for a while divert the fidelity or causes the indiscretion of a husband. That there are two dozen songs is a sufficient indication that the people of the stage are kept occupied and that a full measure of entertainment is given.

48TH STREET. "HUSBAND AND WIFE."

Play in three acts by Charles Kenyon. Production on September 21st with the following cast:

Richard Baker, Robert Edeson; Doris Baker, Olive Tell; Porter Baker, Dion Titheradge; Bessy, Harriet I. Mendel; Patrick Alliston, Montagu Love; Ralph Knight, Dodson Mitchell; Mrs. Prescott, Isabelle Lee; James Watson, William A. Norton; Frauline, Mabel Reed; Kamura, Allan Atwell; Schriber, William S. Lyons; Expressman, Nick Long.

A husband neglecting his wife, but loving her and driven to embezzlement to cover her extravagances, she not understanding him and about to elope with a really splendid fellow, and the unexpected removal, (Continued on page 252)



Matzene

TAMAKI MIURA, THE ONLY JAPANESE PRIMA DONNA IN THE WORLD

Mme. Miura received her musical education, beginning at the age of six, at the Tokio Musical Academy and made her début in 1903 at the Imperial Theatre, there singing the rôle Eurydice in Gluck's opera "*Orpheus and Eurydice*." She created a furore in London at Albert Hall when she sang the rôle of "*Madama Butterfly*" before King George and Queen Mary during the Russian opera season. She made a signal success in the same rôle in Chicago on October 6th last. When the Boston Grand Opera Company in conjunction with Pavlova comes to the Manhattan Opera House Mme. Miura, on October 27th, will sing *Madama Butterfly*.

The French Theatre in New York

WHILE the Théâtre Français of Paris is suffering under the burden of the European war, the American institution of the same name is making great strides forward, a fact recognisable immediately by a glance at the list of prominent actors and actresses who have crossed (or are about to cross) the Atlantic to appear at the remodeled Berkeley. For this venture has so far been such a phenomenal success that this year it is to have its own building. It is now three years since M. Lucien Bonheur first attempted to give regular performances—the classics and modern successes—with professional French actors. That there had been a need for such a theatre was evident by the way people of all classes rallied to its support. The special matinées for the schools on Friday afternoons were but one feature of the attractive program offered to the public. From the very outset the theatre has been a notable success financially as well as artistically.

This year many of last season's artists will be seen again particularly M. Faure (the son of the Administrator of the Odéon), M. Renavant, the character artist, Madeleine Revoire, of the Vaudeville, and Mlle. Gueraud, who had such success in "La Petite Chocolatière." M. Claude Benedict, who was stage manager last year, will continue in the same capacity.

Many new names adorn the list as issued but the most important without doubt is that of M. Paul Capellani, who has been sent by the French Government to help in the artistic direction of New York's Théâtre Français. M. Capellani, a very capable *jeune premier* and member of the Comédie Française was last seen in Paris in "La Belle Aventure." Since the outbreak of the war he has seen active service in the French army, where he bears the rank of Lieutenant. Owing to an illness which has incapacitated him for action in the trenches he has been granted leave of absence and sent on this important mission.

M. Capellani has been selected to play the title rôle in a new play by Henri Bataille, whose "La



Manuel LILLIAN GREUZE
A pupil of Bernhardt, and one of the prettiest ingenues in Paris



Bert M. PAUL CAPELLANI
Of the Comédie Française

Marche Nuptiale" was one of the big hits at the Français two years ago. While in New York M. Capellani will appear in "Rouget de Lisle," a play of his own composition, centering around the writing of the *Marseillaise*. He also hopes to inaugurate with the aid of M. Bonheur, a gala performance for the benefit of the suffering actors and actresses of France.

The French season will open November 15th, and during the twelve weeks the following plays will be presented: "Les Marionnettes" by Pierre Wolff; "Petite Peste," Romain Coolus; "Georgette Lemeunier," Maurice Donnay; "Le Lys," Pierre Wolff; "La Princesse Georges," Alexandre Dumas Fils; "Mon Ami Teddy," André Rivoire; "Josette Ma Femme," Paul Gavault; "La Belle Aventure," De Flers and Caillavet; "Sherlock Holmes," P. Decourcelle; "La Comédiant," M. Magre; "Les Remplaçantes," Eugène Brieux; "La Marche Nuptiale," Henri Bataille; "Le Poussin," Edmond Guiraud.

(Continued on page 252)



Felix ANDREE MERY
One of the favorite pupils of Antoine and the creator of the leading female rôles in all Brieux's plays.



Artistic poster designed by Rosa Bonheur Simon for the French Theatre. (Inset) Mado Ditzia who appeared in Bernstein's "L'Assaut"



M. BROUSSE
Recently engaged at the Comédie Française

MARGARET WOODROW WILSON-SINGER

—by—

William Armstrong

PRIOR to assuming her social duties this winter at the White House, Miss Margaret Woodrow Wilson, daughter of the President, entered the ranks of professional concert singers. Long and serious study had prepared her for this—her life work. Quite aside from the young singer's ability to stand solely upon the merits of her art, the incident is vivid illustration of an absolute democracy impossible in any other country.

Miss Wilson started out to study music as a profession some years ago, long before there was any thought of her father's election to his present office. Subsequent transplanting to the White House neither altered nor affected her ideals. She looked upon her singing as the best thing in her life.

Being thorough, she felt that, with all the hard work entailed, to do something worth while was the sole course; that it would be useless to give so much time to singing, and not eventually prove results before concert audiences.

In Miss Wilson's case voice is an inheritance; her father might readily have become a noted tenor. When opportunity allows, he still joins in quartettes in the family circle on Sunday evenings. Withdrawing from college after a two years' course there, and because of overstrain, she turned naturally to singing that she might have a serious occupation, being strongly encouraged by her mother's faith in her voice, a faith founded on its sympathetic quality.

The earlier stages of Miss Wilson's training were at the Peabody Institute in Baltimore, and it was at the Three Arts Club, New York, that she gained strongest impelling influence through association with girls of scanty means, who toiled on regarding nothing as hardship or sacrifice if the great end were reached. Being herself free from this hampering on the material side, meant to her in consequence freedom to work the harder. To do something with her own talent, and take individual place in life, appealed to her as far better than existing a figurehead reflecting surroundings.

In the studio of Ross David, himself a pupil of Jean de Reszke, Miss Wilson's voice grew to



Ira L. Hill

MARGARET WOODROW WILSON

The daughter of the President who has entered the ranks of professional concert singers.

be one that carried in any auditorium. Removal to the White House a year later meant an interruption of lessons then only possible at broken intervals in spring and autumn. In summertime at Cornish, however, she was able to devote herself to ardent work.

Social duties in her new life were never slighted; often at the White House Miss Wilson's sole hour for study was in her room behind closed windows from midnight until one in the morning, and after a fatiguing day begun with brief singing of vocalises before the world official was awake.

Last April Miss Wilson made a semi-public début at the Bandbox Theatre. In the audience was Pasquale Amato, attracted there by appreciative knowledge of the fact that the young singer, rather than rest satisfied with mere social posi-

tion, chose to make something of her life in art. Singularly sincere is this same Amato, who will travel miles to hear young singers really earnest, but who weighs his words on getting there. That day at the concert's close he asked me to take him to Miss Wilson, to whom he said: "You have it here, and here," touching his forehead and his heart. "You sing well; keep on working hard."

In her program Miss Wilson's voice had proved clear and vibrant in the upper range, and in the lower of a rich mezzo quality; her diction in French, German, and English showed the outcome of careful training in earliest years; she knew the contents of her songs, and conveyed them. But better than all these things was the gift of sympathy, which her mother had so clearly recognized, the heart that sings with the voice.

A marked trait with Miss Wilson, and likely a family one, is doing acts of helpfulness in democratic fashion. Standing on the stage about to begin a group of songs, and nervous for it was her first recital, she saw a man trying to drag a harp out of her way. Knowing him to have been ill, she started to his aid.

It was this same kindly actuating impulse that prompted Miss Wilson to give to an asylum for the blind in Washington the fee of one thousand dollars which she received for her

professional début at the Syracuse Musical Festival last spring. Miss Wilson has also made a record of the "Star Spangled Banner" for the Columbia Phonograph Company, the royalties from the sale of which are to go to the Red Cross Society. And it is safe to add that, while in her present position, all other fees she may receive, will be given to equally philanthropic undertakings.

One of the pleasantest phases of Miss Wilson's professional career is the fraternal spirit of her colleagues toward her, a spirit awakened by her artistic work, and strengthened by her simple kindness. Frederick Stock, conductor of the Theodore Thomas Orchestra, said after accompanying her: "We knew Miss Wilson as the daughter of the President, now we know her as Margaret Woodrow Wilson, and one of us."

The Eternal Magdalene

A play dealing with the oldest problem in the world, which has created a furore in the West, and which Broadway will see shortly.

THE courtesan is a sort of Wandering Jew; she has always lived, and she will continue to live as long as human beings inhabit the earth."

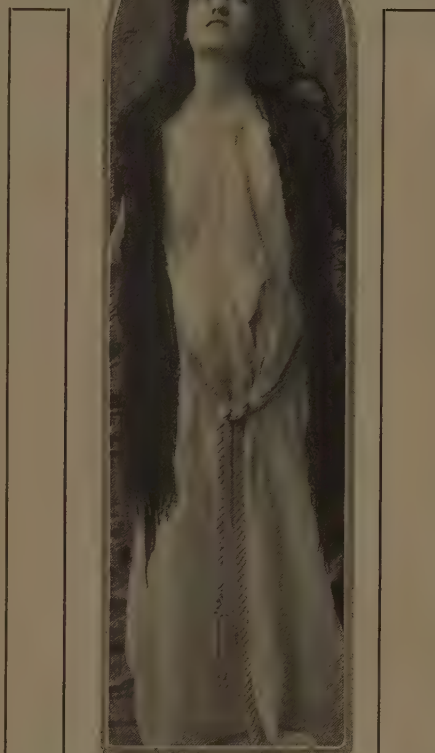
This was the comment of Robert H. McLaughlin, a young theatre-manager of Cleveland, Ohio, when asked for his opinion regarding the discontinuance of the segregated district in that city, following a sensational campaign conducted by the clergy.

"More than that," he continued, "as the woman of Magdala, she dates back to the time of Christ, although, of course, she existed long before that time. There is a legend that Herodias, mother of Salome, lives on and on and cannot die because of her sins. Even Salome was condemned to travel with the Furies by the Medieval writers. All early civilizations had their courtesans. Sometimes they were condemned; sometimes respected, almost worshipped. Let the Christian ministers recall that the Nazarene was all toleration for her. When the mob was furious and would have hurled stones at her, He said: 'He that is without sin among you, let him first cast a stone at her.' Those words are as wonderful to-day as when they were spoken. They solve the whole question so far as I am concerned."

Mr. McLaughlin had served several years' apprenticeship as a newspaper reporter. The early habit of putting what he thought into writing had never left him. Three or four times he had tried to write a play. At least three of these were produced. "The Sixth Commandment" enjoyed a road tour, but did not add much to its author's coffers. "Demi-Tasse" was produced by a stock company, accepted for production by a Broadway manager, and pigeon-holed for over a year. A dramatization of George Eliot's "Silas Marner" was produced by a stock company and no further attention was paid to it after one week's "run." But still clinging to old habits, either making newspaper copy or putting his ideas into dialogue in dramatic form, he climbed to his office, after the foregoing conversation with a group of men in the lobby of the theatre, and wrote down the subject, "The Eternal Magdalene." He had never thought of the matter in just that way, but conversation had whetted his ideas into concrete form. "She lives in all countries, at all times," he said to himself, as his telephone bell rang. His wife told him that she had been called to relatives for a few days. "Mac," as he is known to all his friends, availed himself of an opportunity to be alone and "write." He crossed the road from the theatre, took a room at the Hollenden Hotel, and wrote his play. Unconsciously, he had it in mind and the writing came fairly easy. It was put down in an almost incredibly short time. One, two, three—the acts grew into a full length play. He gave it to a stenographer and within a few days showed it to the stage director of the stock company playing a summer engagement in his theatre. The director was pleased with it and quickly began to make plans for a production.

Billy Sunday's revivals were perhaps the inspiration of the play. As a result of his crusades in various cities, and as an outcome of the agitation in favor of his coming, tenderloin districts were cleaned up, and women of the streets were driven to other centres of population.

McLaughlin introduces his



Sarony

Robert H. McLaughlin, author of "The Eternal Magdalene." (Inset) Julia Arthur, who returns to the stage after an absence of sixteen years to play the principal rôle.

audience to the family of a man who has been the prime mover in one of these outbursts against segregated districts in cities. He is a smug citizen, who may have a belief that he has accomplished a good work; but also, one who is not averse to the reputation and publicity that his dollars expended for the purpose have given him.

He receives a threatening letter from an unfortunate woman who says she has been driven into the streets. She predicts disaster to him and to his family as a result of his action. His family leave him and go to the tabernacle service. Still smarting under the accusations in the letter, he turns to the preparation of an account of his work for the daily press. He falls asleep. What transpires afterward is his dream.

Comes to him The Eternal Magdalene. He sees in her the girl he ruined and deserted in Montreal. He sees a crook take his own daughter to Montreal and desert her. His son is a thief and waster. Grief over the daughter's conduct kills the mother, and she leaves a letter behind to tell her husband that she, too, was unfaithful. Ministers, judges, men of the world, all enter his house and recognize the Magdalene. All have seen her. She can never die, but lives on and on in all climes in all centuries.

Finally, she is all that is left to the dreamer. Billy Sunday and his cohorts come to the house to "shame" one who harbors a woman of evil repute. He declines to give her up. The mob threatens to tear down the roof over their heads; and to stone them.

"Let him who is without sin among you, first cast the stone at her," repeats the Magdalene.

The scene changes. The citizen is still sleeping at his desk. His family return from the tabernacle service. Perhaps he has changed his mind about the vice crusade. Perhaps he has greater charity for the unfortunate. Who knows? The author does not say.

McLaughlin sent a copy of the manuscript to the Broadway lessees of the theatre and asked if they were willing to put on his play for one week. They showed no particular enthusiasm, so the young man offered to buy the theatre for the week, guaranteeing the average profits from the stock company. He had read that even Broadway producers are sometimes mistaken.

The result was that McLaughlin put on his play and Miss Mabel Brownell, the star of his summer company, created the principal part, the Magdalene. The newspapers commented at length upon the play, believing it to be an unusual piece of writing. McLaughlin sent these notices to Broadway managers and invited them to send representatives to see the performance, but he met with no immediate response. Finally, special matinées were necessary to accommodate the crowds, and the middle of the first week the announcement was made that the piece would be continued another week. Tickets were quickly placed on sale and quickly sold for the engagement. It was necessary to cut the "run" to two weeks because the opening of the regular fall season had been announced several weeks before.

Broadway producers think as much of the jingling coin at the box-office as of the merits of a drama. When it became known that the author of a play had made over \$5,000 clear profit from presenting his play at prices of twenty-five and fifty cents, the telegraph wires began to tell McLaughlin that he was attracting attention in managerial circles. Some of the almost frantic telegrams that reached the author from Broadway seemed to indicate that all other writers in the world had laid down their pencils and that he alone was the salvation of the future drama. Trains were not fast

(Continued on page 256)



Underwood & Underwood **MAX MARCIN**
Author of "The House of Glass"

MR. MARCIN is a product of New York. He was born here, attended school here, graduated from C. C. N. Y. here, worked here, and is enjoying success here. Mr. Marcin has scaled the heights step by step, until he stands now on the pinnacle of such fame as the authorship of Broadway production has to offer. During the summer that he left college he got a job on the old N. Y. Recorder, where he spent his cub days. From there he went to the World, and later became star reporter for the Press. At the same time he did magazine work for the Street and Smith publications, and soon dropped his newspaper work and free lanced entirely, writing articles and stories for the Associated Sunday Magazines. His short story, "Better Than Rubies," won the prize in a competition for professional writers, in which the stories are first bought, and published, and the prize awarded at the end of the year. The next step was to write novels. Mr. Marcin came out with "Britz of Headquarters," "The Substitute Prisoner," "The Probationer," and "Are You My Wife?"



Otto Sarony **FREDERICK BALLARD**
Author of "Young America"

MR. BALLARD was born in Lincoln and went to the University of Nebraska. To write plays was his ambition, but the only playwright with whom he was familiar was Shakespeare and he was under the impression that all plays were written in blank verse. One day he picked up a volume of Ibsen, and found that it was in prose. That gave him new courage. It looked human, easy, more within his powers. On leaving college he wrote to George Ade and Charles Klein for advice. Ade answered that his experience was gained as a dramatic reviewer, while Klein advised him to get in touch with the theatre either as an actor or a stage hand. Ballard went to Chicago and worked as a property man, where he acquired practical experience. For two years he worked on a ranch and traveled through the country as a book agent, a hack driver at funerals, a saw mill hand, a cow puncher and a sheep shearer. Then he heard of the course in playwriting at Harvard, came east, and won the John Craig prize with "Believe Me, Xantippe."



CLEVES KINKEAD
Author of "Common Clay"

MR. KINKEAD is a product of Prof. Baker's famous School for Playwrights at Harvard. His play, "Common Clay," won the recent John Craig Prize and had a successful run in Boston before being produced here. Mr. Kinkead enjoys the distinction of having achieved success in one profession while making his bow in another, for he was "bo'n and riz'" to be a lawyer, as they say in his native "Kaintucky." For the past ten years he has been practising law and also served a term in the Kentucky legislature. He worked on newspapers in Louisville, St. Louis, and New York. Several different vocations, therefore, have claimed the new playwright. It seems as though he had always wanted to write this play, for its thought has had a slow and gradual development in his mind for many years, suggested in numerous ways through his career as a lawyer and a politician. Many little incidents that came under his personal observation went into the making of the play, yet the actual writing occupied only about five months.

THREE NEW AMERICAN DRAMATISTS WHOSE PLAYS HAVE RECENTLY WON SUCCESS ON BROADWAY.



© Ira L. Hill

ANN SWINBURNE (right)

This young prima donna, who made her first hit as Annabel in "Robin Hood," has left the stage to appear entirely in concerts. She was highly successful in "The Count of Luxembourg," and in the title rôle of Victor Herbert's operetta "The Madcap Duchess."



© Ira L. Hill

VIOLET HEMING (left)

Leading woman in "Under Fire" at the Hudson Theatre. Last season Miss Heming was seen with Margaret Illington in Henry Arthur Jones' play "The Lie," and later she played the leading feminine rôle in "Under Cover."

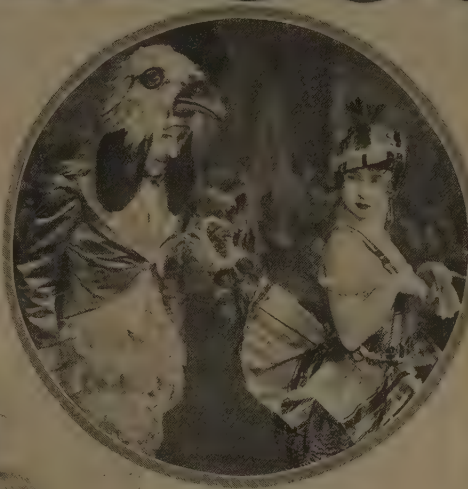
America's Largest Music Hall

THE Century Music Hall may be crowded into a phrase. Bulking huge as it does, it can still be disposed of with "a place of casual amusement, built on a gigantic scale."

Under the management of the well-known producer who long lent his talents to the Winter Garden, and who is song writer, stage director and master of handling humanity in the mass, the classic edifice facing Central Park, erected by multi-millionaires and designed for the amusement of the masses, has become a "place to drop in."

We must admit, in candor, that going to the theatre is something of an event. It implies hurrying through dinner, to the ultimate discomforts of indigestion. It means dressing in one's best or nearly best against one's will, for human nature rebels against transforming oneself into a dummy for the exhibition of finery. It means haste to reach the theatre door, taut nerves that burst into explosions when it is discovered at the box-office that something has happened about the tickets ordered. It is, in a word, a strain, an event that tends toward unwelcome excitation.

Going to the Century Music Hall is different, very different. It does not matter at what hour you arrive. You can be amused till midnight or later. Those bidden to the invitation performance remain until one,



Adelaide and Hughes,
the popular dancers

because they were not aware that to the Century Music Hall you may come any time and from it you may go at any time without offense.

The edifice is the largest music hall in America. Its model is the Empire in London which is somewhat larger. The American copy is a study in the vast. An energetic young person seeking adventure in the building found it, for when he had walked through the auditorium, crossed the great stage and visited every apartment in the gray amusement pile, the speedometer which he carried bore testimony to his

having walked no less than four and a half miles.

In the first offering by Mr. Wayburn, "Ned Wayburn's Town Topics," there are on the stage at one time six hundred persons, four hundred of whom are active participants in the scenes.

The building, transformed from theatre to music hall, contains banquet rooms, capable of seating twelve hundred persons. When the Century Music Hall is fully lighted fourteen thousand electric lights are ablaze.

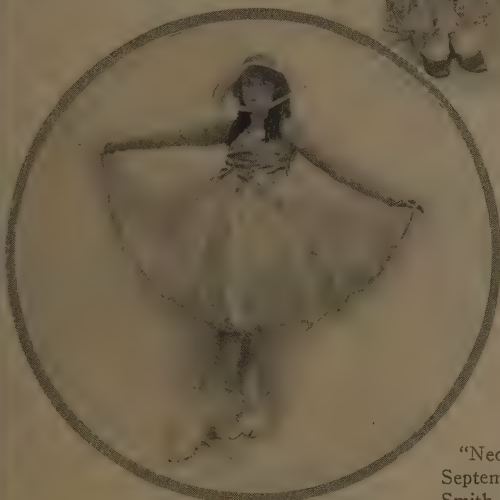
Dancing, banquetting, supping, drinking tea or stronger beverages, are characteristics of the institution, so like English and Continental places of casual amusement. While amusement in the auditorium is important it is not essential. One can enjoy an hour or several hours of agreeable relaxation without going into the auditorium.

"Ned Wayburn's Town Topics," the opening offering, made on Thursday, September 22nd, had three librettists and lyric writers, Harry B. and Robert B. Smith, brothers and wholesale outputters, and Thomas Gray, a beginner in the field. The music was by Harold Orlob,

(Continued on page 254)



Adelaide Mason and Alberta Turner



Gertrude Roland



Photos White

A GROUP OF PRETTY CHORUS GIRLS IN NED WAYBURN'S "TOWN TOPICS" AT THE CENTURY



Photo
Davis & Sanford

BEULAH MARIE DIX
author of "Moloch"

Beulah Marie Dix was born in Kingston, Mass., thirty-nine years ago. She was a student at Radcliffe College, receiving from that institution in 1898 the degree of Master of Arts. Before being graduated from Radcliffe she had written and produced a one-act costume play, "Cicely's Cavalier." With the late Evelyn Greenleaf Sutherland she wrote "A Rose of Plymouth Town" in which Minnie Dupree starred. Martin Harvey produced her play "The Breed of the Treshams," which she wrote under the pen name, John Rutherford. "The Road to Yesterday" is the best known of her plays, though both "Moloch" and "Across the Border" evince greater power.

THE far-reaching terrors and fearfulness of war, direct and indirect; its grewsome futility; its ghastly demoralizing influence, moral and physical, these are the timely lessons which Beulah M. Dix presents in her dramatic preachment in three acts, a prologue and an epilogue at the New Amsterdam Theatre. Her text is: Jeremiah, Chapter XXXII, verse 35: "And they built the high places of Baal, which are in the valley of the Son of Hinnom, to cause their sons and their daughters to pass through the fire unto Molech, which I commanded them not, neither came into my mind, that they should do this abomination, to cause Judah to sin."

In pointing her lessons Miss Dix certainly succeeds. It is a concise, cumulative combination of all the atrocities that not only figure in the present war, but of those before, and of which the dramatists from time immemorial have made the bases of their compelling situations of moving terror, suspense and action.

But though the author be wonderful in her exposition, the producer marvellous in his

MOLOCH

The fearfulness of war, its gruesome futility, its ghastly, demoralizing influence, the terrors of invasion, the sufferings of the innocent, the lust of battle wherein chivalry, friendship and common humanity are swallowed up—all are pictured with fidelity, truth, and simple sincerity in this remarkable play.

suggestive illusions, the players perfect in their realization of the author's ideals, such mimicry, effective though it be, can never cope with the real and actual, such as is retailed daily in the columns of any newspaper. True history is not written immediately after an event and so wonderfully illuminating as is this production it is o'er shadowed, its theatricality brought into too great relief by the real that is being acted every day in the great theatres of the East and West.

It is hardly a play which Miss Dix has written, rather a series of distinct episodes; eclectic too, strung together on a chain of coincidence. The crime of over-confidence—see the first act of Du Mauriers' "An Englishman's Home"—the terrors of invasion, showing the sufferings of the innocent and unprotected; the lust of battle wherein chivalry, friendship and common humanity all are swallowed up; the individual vengeance awakened by the personal wrongs and the utter wanton futility of it all are pictured with fidelity, truth and simple sincerity. It is fine writing. It is literature, but it may well be asked whether it is drama.

The opening act shows the home of a well-to-do family. The sister of the head of the house is engaged to marry a young German scientist. War is declared and instantly the lovers are parted. The German is politely but coldly invited to depart. He goes, and the men of the family don their uniforms and start for the front. The war drags on. The Germans, victorious, invade the country and come to the home which has already felt the pinch of privation. A young German lieutenant is quartered there and while he is sleeping he is assassinated by a servant of the house who has become temporarily insane through her sufferings. The woman is dragged out to be shot and the Germans immediately wreck and set fire to the house. This scene, one of the most thrilling in the play, is well-worth quoting in full:

(Corporal re-enters C. His quietude is dreadful.)

CORPORAL.

Which of you did it?
(All rise. The Corporal thrusts aside the curtains between which he is standing. The interior of the writing room is disclosed, under the flickering light of the candle, which he evidently has set at one side. Across the back, where formerly stood the book-cases, is a crib, on which lies Roland, cowering beneath the bed-clothes. Diagonally, head to crib, is drawn a couch, upon which, half covered with a rug, lies the Lieutenant, stretched upon his back, with one arm trailing on the floor. There is a dark smear across his throat, and upon the pillow and the sheet.

CORPORAL.

Come! Speak up!

PROFESSOR.
(Babbling) What, what, what!

GERTRUDE.

O my God!
(Lydia totters to R. Margaret supports her.)

KATHARINE.

(In a suffocated voice) Roland! Roland! Roland! (rushes to C.)

CORPORAL.

(Catching Katharine's wrists) No, you don't! Make a man to lie down and rest, and he trusting you—you hell-cat!

KATHARINE.

(Shrieking) Roland! Roland!

(Several Troopers pour in at R. 1st and R. 3d.)

FIRST TROOPER.

What's the matter?

CORPORAL.

Cut the Lieutenant's throat, and he asleep!

GERTRUDE.

(Rushing up stage) No! no! (Flings herself upon the Corporal) Let go of her!

ROLAND.

(Lifting his head) Mummy! Mummy!

(Katharine breaks from the Corporal, rushes to crib, lifts Roland.)

KATHARINE.

Yes, yes! Mother's here.

ROLAND.

Don't let her hurt me! I'm afraid!

KATHARINE.

(Bringing him down into the main



White HOLBROOK BLINN
as the Colonel



White Mrs. Whiffen Creighton Hale
The mother says good-bye to her son



White

Gareth Hughes

The wife gives the German lieutenant some nourishment

Lillian Albertson

room) Shut your eyes! Don't look, dear! Don't look!

ROLAND.

Why did she do it? With the kitchen knife. Why did Martha do it?

GERTRUDE.

(Stifled) Martha!

ROLAND.

She came through the door. O Mummy! I'm afraid.

(Katharine sits on sofa, holding Roland. Lydia hurries to her, and puts her shawl about him.)

CORPORAL.

(Pointing off C and R) Call in the patrol.

SECOND TROOPER.

Yes, sir.

(Exit several Troopers C and R)

CORPORAL.

Find that other woman!

FIRST TROOPER.

(Running to window L) Hey! They're just making the rounds. (Dashes to open window) Hey, come in here! If you please, sir. (Turns to Corporal) It's grand rounds, sir.

ROLAND.

I'm cold, Mummy.

KATHARINE.

That draught—Oh, close the window! In pity's name!

(Re-enter Troopers C dragging Martha.)

SECOND TROOPER.

Here she is, sir.

LYDIA.

Martha! You couldn't have done it. No, no!

ROLAND.

Oh, I'm afraid!

(Enter R 1st the Major, with a couple of Troopers attending. He is a tall, thin man, pale-faced, impersonal as Death, and as weary.)

MAJOR.

Well? What is it?

CORPORAL.

Our Lieutenant, sir—murdered while he was asleep. There's the woman did it.

MAJOR.

(Sternly) Have you anything to say?

MARTHA.

(Taking a glove from her bosom) That is Patty's glove I knitted. That is all. My sister, the little baby. Patty—all three. When your soldiers came into our town—

MAJOR.

It was in the North, your town?

MARTHA.

It used to be.

MAJOR.

The man you killed was three hundred miles away from there. You were stupid to do this. Take her down into the street. Shoot her! Let the neighbors see.

(The two last-comers of the troopers lay hold of Martha.)

KATHARINE.

Oh, no! Can't you see for yourself that she's insane?

MAJOR.

Take her along!

MARTHA.

(Breaks loose, rushes to Lydia) No, no, no! I wouldn't so much as kill a mouse. You know I wouldn't.

(The troopers seize her and drag her to R 1st) No, no! I'm afraid of the guns! Don't kill me! Oh-h! The guns! Don't kill me! No, no, no!

(Martha is dragged out R 1st. The door goes to upon her cries.)

MAJOR.

Clear the house at once. Then burn it.

(At a sign from the Corporal, two troopers go with him into the rear room, cover the Lieutenant's body with a sheet, and remove couch and all R.)

KATHARINE.

Where are we to go?

MAJOR.

Outside our lines. See that they go. (Turns to door R 1st) It is merciful we do not shoot you all.

GERTRUDE.

(Crossing to him) Oh! Can't you see my mother is old—and the little boy is ill—and this paper—he left this paper. See! He asked that we be

MAJOR.

Yes. You have killed the one man who would have saved you. Tear up your paper now. In three minutes—burn the house.

(Exit Major R 1st.)

KATHARINE.

Trudie! Bring shoes for Roland.

CORPORAL.

(With others at R back) No, you don't. Right as you stand, all of you. Come on now! Clear the house!

LYDIA.

(Frantic) No, No! The boy—

CORPORAL.

Out you go!

PROFESSOR.

(Realizing his helplessness) O my God!

LYDIA.

That is foolish, Charles. Before you were right. There is no God. Come!

(Moving with dignity Lydia leads out the broken old man R 1st. Margaret follows them.)

CORPORAL.

All of you!

KATHARINE.

It will kill my boy.

CORPORAL.

It was a mother's boy you killed in there. Will you get out? Or shall we—

FIRST TROOPER.

(At window L 1st) Hi! They've got her up against the wall. She'll get it now.

(Outside a shriek from Martha.)

Damn ye, go burn!

(Simultaneously with the shriek and his cry, a volley of rifles.)

ROLAND.

Mummy!

Mummy!

KATHARINE.

Dear! We'll carry you. Come, Gertrude!

(The two women carry the child toward the door.)

ROLAND.

I'm so cold, Mummy! I'm so cold!

(Exit Katharine and Gertrude R 1st with Roland. Troopers rush in R 1st and R-3d and proceed to wreck room. Tear down curtains. Smash chandelier, break up furniture, etc.)

CORPORAL.

Bring more petrol. There's a barrel below. Tear down that rag. It will make a blaze.

The scene changes to the front. A captured aviator is brought in, horribly burned about the face by the explosion of his machine. It is the young German scientist, and the Colonel he is brought before is the brother of the girl he loved. The Colonel, inexorable, half maddened with



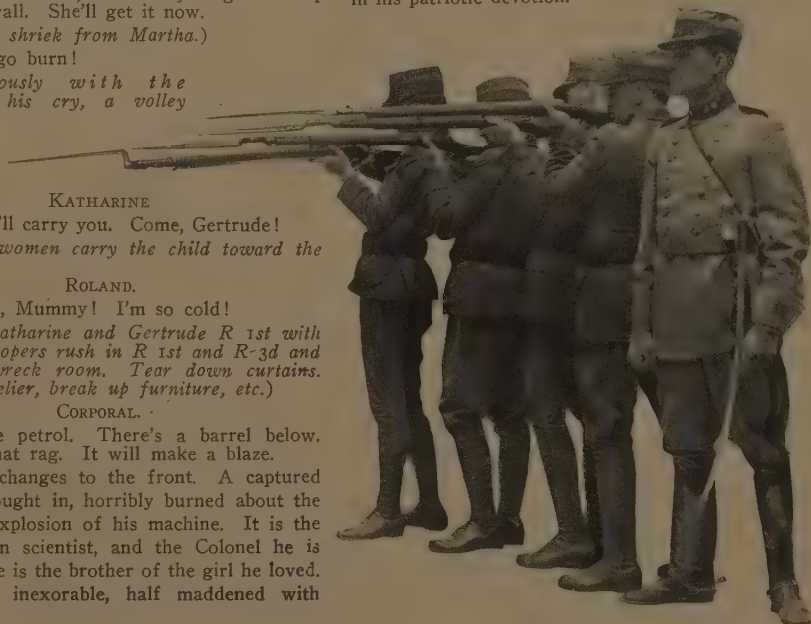
Photos White Ruth Benson

Martha, the servant, is dragged away to be shot

Edmund Breese

drink, threatens to torture him unless he tells where he got his supplies. Finally, the youth takes poison to end his sufferings. The Colonel brutalized by his experiences, returns to his desolate home, a confirmed drunkard. His son, wounded in action, is a cripple for life. A new war is breaking out, this time between the former allies, and the curtain falls to the sound of the fifes and drums of fresh troops marching to destruction and death.

The production is a splendid one, the company admirable in its selected detail. Holbrook Blinn shows the calm man of affairs forced into conflict and ruined physically and shattered morally by the curses of blood and drink. His wife is played by Lillian Albertson. Mrs. Thomas Whiffen is beautifully serene and philosophical as an elderly mother of a race of soldiers; Louise Rutter poignantly intense as a young woman robbed of her lover. T. Wigney Percyval is characteristically discursive as a professor whose theories do not work out in practice, and Ruth Benson the veritable incarnation of vengeance. Very earnest and youthful is Creighton Hale as a young officer, while Edmund Breese as a Corporal with a heart beneath a rough exterior gives a finished military sketch. But really perfect in its touching humanity, simplicity and appeal is Gareth Hughes sketch of a boyish Lieutenant overcome by cold and fatigue, but still insistent in his patriotic devotion.



Paul Gordon

The prisoner himself gives the order to fire

Clothes and the Drama

by Alan Dale

regret it—" and so on.

Possibly the dressmaker replies: "Well, my dear, pink charmeuse is really awfully nice when you are wretched and abashed, and to my mind, nothing suggests the unpardonable sin, repented and atoned for, as completely as white spangled chiffon, draped over the bodice, and brought down, on the bias, in soft insidious folds —" and so on.

The psychology of clothes means per chance, all that, and plenty more, but nobody except the dressmaker realizes it. To the lay mind, it is enigmatic, and even abstruse. You and I think that a woman in utter anguish, would throw on any old thing, bunch up her hair any old way, and convey the idea of distress much more plausibly. Not so the dressmaker. She has studied it all; it is her bread and butter, and she is perfectly aware that a heroine kneeling at a man's feet to tell him all her dreadful story, must look as though she were going to occupy a box in the "diamond horseshoe" at the Metropolitan Opera House.

Only a dressmaker could possibly explain, for instance, why Miss Marie Tempest in the second and third acts of "The Duke of Killcrankie"—scenes laid in a desolate château called "Crag-o'-North"—should appear as a fashion plate, and should behave exactly as though she knew that she looked like one. You and I (and please don't mind being tacked on to me all the time) think, in our untutored way, that such clothes distract the attention from the play, and are a sop to the vulgarity of the uneducated mind. Of course, we must be wrong. Could a dressmaker, aided and abetted by Miss Tempest herself, be guilty of sartorial misdemeanor? Perish the thought.

Then it is the dressmaker who makes strong plays impossible—I mean possible. She comforts the poor heroine who goes through three acts unadorned, by inventing something sensational for the last view. Think how Miss Jane Cowl must have suffered in the poverty of dress that three acts of "Common Clay" positively necessitated. Even the psychological dressmaker could not create any very startling equipment for the poor, weak thing programmed as *Ellen Neal*. Of course, Ellen, as the new maid, *might* have worn a *décolleté* gown, and have explained that she had borrowed it, and had nothing else to wear, but sometimes stage managers who are relentless, nip the dressmaker in the bud—ruthless creatures!

So Miss Cowl suffered and pitied herself for three acts in clothes that really were not worth noticing, and then came the epilogue. Ah, the epilogue! You can imagine her calling upon the repressed dressmaker (who couldn't possibly run up a bill for three whole acts) and crying jubilantly: "In the epilogue, I'm a famous prima donna. I can, and I will wear anything. Put me into the most gorgeous clothes that you can invent, and when they see me, they will applaud."

And the dressmaker: "You poor suffering thing! Who will care for you in your cheap clothes? You will alienate the sympathy of the women, and the men will think that the theatre is on its last legs—poverty-stricken, and ruined by the movies. Such a play! However, we will make amends, and thank our stars for the epilogue."

In the epilogue of "Common Clay," Miss Jane Cowl appeared "dressed up like a horse" as they say in the classics. All that one frail woman could wear, and live, she wore. Great feathers marred the symmetry of her natty little head, and costly fabrics trailed from her "lissome form." For in the epilogue, she met him, and told him that she had loved him always, and would never

love another, and you went home thinking of as much of her as those

clothes left to the imagination—which wasn't very much by-the-bye.

The dressmaker must have known of course! You and I (and there we are again!) could not repress the feeling that this elaborate display of varied garments spoiled "Common Clay"—or at least made it *very* common clay indeed—but we were presumably at fault. A pretty woman must be decked out at some stage of the game, if she wants to make an appeal to her feminine patrons. The assumption that feminine patrons insist upon fine feathers for their birds, is rarely controverted. I don't know why. Many women are quite intelligent, and some day, a daring manager (it may not be in our day) will decree that excessive clothes are actual deterrents.

It is very difficult for an actress to forget her

Photos White

In "The New York Idea," Mary Nash is seen in a gorgeous, shimmering creation of the dressmaker's art

SOMETIMES I think that the ideal dramatic critic would be the dressmaker—that opulent and sensational person who understands the psychology of clothes, which at the present time play such a conspicuous rôle in the American drama. She at least must be able to comprehend that which baffles and perplexes unsophisticated youths, and desperately serious men. The dressmaker knows—what we can never know—the emotional aspirations of the dramatic creatures whom she clothes, and it has often occurred to me that, as the regular dramatic critic is never allowed to assist at the conferences between dressmaker and "star," he can never be thoroughly fitted to fulfil his manifold duties.

It is always a mystery to me how the nerve-racked heroine of a modern play—in the throes of mortal anguish, and the agony of acute mental disturbance—can feel comfortably miserable in the latest Parisian "creation" that falls in exquisite folds around her supple form, as she kneels at the hero's feet, and tells him the whole relentless truth! I can never get her point of view, as it were. Of course, I do not expect the poor thing to appear before him in a shirtwaist and skirt (which, I believe, is the acme of feminine ignominy), but I hate to think that she has actually preened before the looking-glass for hours, before she casts herself at his feet, in abject humiliation.

Now, the dressmaker must know! The heroine has consulted with her. Perhaps she has said: "In the last act, I am utterly wretched. I have to tell him that, to get even with him, I did commit the unpardonable sin, but that I deeply



"The artist to-day is judged by the gowns she wears and the way she wears them." Grace George in "The New York Idea," dressed in the latest mode

clothes, accustomed to them though she may be. Mental agony is not proof against a tight skirt, and acute woe will not brook the interference of a Gaby Deslys head-dress. One may dress for dinner, but not for anguish. The modern stage heroine does both, and her anguish garb is usually much more expensive than her dinner gown.

In "Husband and Wife," recently at the Forty-eighth Street Theatre, this is the speech that the distracted heroine utters: "This house is driving me mad. I loathe the idea that I mean nothing more to Dick than a piece of furniture. I once thought that the touch of my hand would always thrill him."

Poor little dear! But as she wore a *peignoir* of such remarkable construction that you kept wondering how she got into it, and then how she got out of it, the effect of her words was not extreme.

As for the little *ingénues*, they used to wear white muslin, with a blue sash, as a symbol of their reluctant girlhood. Now they do nothing of the sort. They are rigged up in those *outré* affairs that have as much figure in the back, as in the front, and their hats are of the type that the *demi-mondaine* would affect if she wanted to be particularly perky, and insolent. The dressmaker does it. She is the critic. She says possibly: "The maiden to-day must look fly, even if she isn't. The day of the white muslin frock and the blue sash has gone by, never to return. That is the hayseed garb. You, my dear, may be as innocent as a dove, and as pure as unblemished snow, but you *must* wear that little *toque*, and I cannot allow you to have your ankles covered."

What chance have you and I against the dress-

maker? What we consider appropriate, she looks upon as dowdy, and dowdiness is the greatest crime in the sartorial lexicon.

In fact the heroine and the *ingénue* to-day look very much like the adventuress used to look years ago. The adventuress was always permitted to go the limit in the matter of clothes. She was a naughty, saucy person. She could, and she did wear as many clothes as she was able to drape herself with—usually she was upholstered in red, like a dining-room sofa—and we thought rather contemptuously of her for doing it too. We recognized her invariably when she appeared by reason of those clothes. How times and garb have changed! To-day the adventuress is only a trifle more vulgar than the heroine and the *ingénue*. She wears brighter colors; that is all. The heroine of the present season could easily pose for the old-time adventuress.

The obsession of clothes grows, with the extravagance of modern life—the "luxury" I think it is called—and many a wistful *ingénue* is forced to run herself into debt in order to be ingenuous in the latest style. The more a heroine suffers, the more *bizarre*—or bazaar—are her gowns. She simply refuses to be miserable in an inexpensive frock. The third act, which is generally the act, in all well-regulated plays, finds her overwhelmed by her dressmaker. In the "big" scene she *frou-frou*s and peacocks, and sometimes she swishes so uproariously that a "dramatic" silence is marred. In a very recent play, the train of the leading lady's gown made such a noise trailing over the stage, that the scene was ruined, and at subsequent performances, that train was squelched. This occurred in David Belasco's production of "The Phantom Rival." Many other managers would have squelched the scene rather than the train.

Once I went to a wonderful display of sumptuous gowns at Earls Court in London, and I assure you that it was a positive relief to inspect those gorgeous shimmering creations, and to realize that there wasn't a woman in them! It was a seductive arrangement of artistic feminine equipment—"a rosebud garden of girls"—attire! I revelled in it, because I loved to imagine the fate of those gowns if they had appeared in some of our modern plays filled with heroine and *ingénue*, and compelled to perform work that they were really too luxurious to perform. They were like the third act of a Henry Arthur Jones drama, but how much more joyous they were, to my mind, without the drama. They looked so exuberantly helpless, and so overweeningly artistic, as they hung there, unspoiled by "big" scene or irrelevant emotion. I think I saw sixty of these wondrous gowns in one hall—actually the essence of many dramas, tragedies, farces, comedies, and musical plays, but all unmarred in their excellence, forced into no equivocal positions and asked to "grace" no illogical situations. I selected the "star" gown, and imagined it grovelling at the feet of some hero, as it encased the tortured form of the lovely heroine. I made my own "star" from my own imagination, and I assure you that the modern playwright would not have given that "star" a chance.



© Charles Frohman, Inc.

"Only a dressmaker could explain why Marie Tempest should appear like a fashion plate in a desolate château" (Costume by Hickson)

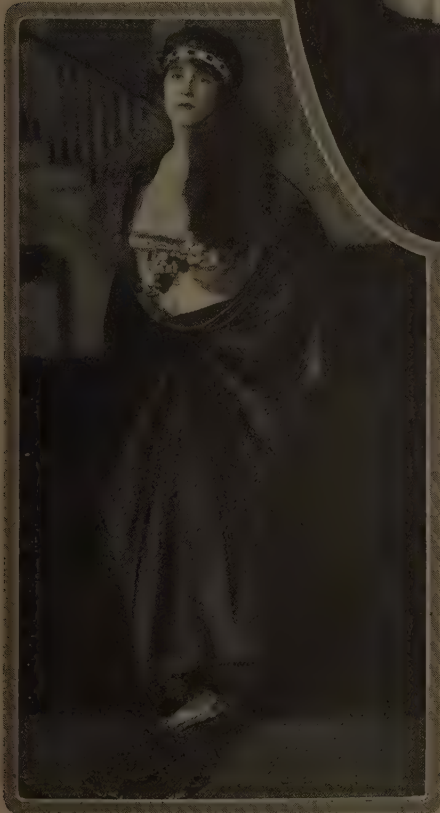
Nothing looked vulgar about this display at Earls Court. The real charm and allurements of clothes made a very distinct appeal to one's sense of the beautiful. The absence of a heroine, an *ingénue*, an adventuress, and a dowager was a joy, for one could read into the splendid raiment what one chose to read, and not what a shortsighted stage manager elected. I saw the gown that to my inner vision suggested the beautiful blonde-haired siren; I mentally assigned another frock to the stately brunette with the midnight eyes, and in a third I could picture the sweet little girl whose outlook on life was reluctant, pellucid, optimistic and fantastic. Similar gowns to these I saw in "Common Clay," "The Duke of Killicrankie," and other current bills, but they were abused, misplaced, misunderstood. They were no longer dress, but overdress, and one's artistic soul rebelled.

We all remember the story of the modern manager who rejected a particularly interesting play because in the third act his company had no opportunity to wear "evening dress," and the public confidently expected to find this company in "evening dress." Incidentally, I may add, that it invariably did! We also recall the late Bronson Howard's little burlesque in which the heroine insisted upon wearing a white satin ball dress for a climb up the Rocky Mountains. It was a beautiful gown, she said; everybody had admired it. Why, therefore, should she be deprived of the privilege of wearing it on the Rocky Mountains? That was years ago. To-day, she certainly would not be deprived of that privilege. Some excuse for the gown would be ingeniously contrived, and the public would "stand for it," because the public expects just such irrelevancy.

Sometimes I wonder how it is that an actress with an artistic soul (there are such actresses, I am told) does not resent the applause that very often greets her when she makes her appearance in an elaborately festive "confection." I should think that she *might* feel insulted but she never seems to do so. I have heard such applause time and again. It is the sort of applause that one



"The poor heroine has to go through three acts unadorned."



"In the epilogue of 'Common Clay' Jane Cowl appears dressed up 'like a horse,' as they say in the classics"



Photos White
Georgia Caine Clarence Harvey
Claude Flemming Ralph Nairn
The Baron d'Heurville runs away with his own wife

gives to fireworks. It is like the "Ohs!" and the "Ahs!" that humanity utters as it surveys some pyrotechnical display. It suggests rockets, and Catherine wheels, and red fire. It is Hippodromic, in its psychology. Occasionally the pensive heroine looks a bit surprised at this guileless recognition of the dressmaker's "art." Then coyly, she inclines her head, for after all, does not the dressmaker's art illumine her own? The stage that should hold the mirror up to nature, dashes it to the ground on these occasions. We cannot quite understand it, but the dressmaker can, and she is duly elated.

"Invention in dress," said Bulwer Lytton, "should resemble Addison's definition of fine writing, and consist of refinements which are natural without being obvious." Ha! Ha! "Refinements which are obvious without being natural," might possibly describe the dress-ruled theatre of to-day. I have seen actresses in London and Paris playing certain rôles in subdued and nondescript garbs, and I have seen the same actresses in this country, enacting the identical rôles, arrayed like Solomon in all his glory. And what a hit Solomon would have made in New York! It is carefully instilled into the consciousness of European actresses that we are a young country to which clothes mean—everything. Possibly it is true. We all know that the first spiritual need of a barbarous man is Decoration—we know that on the authority of Carlyle—and when we see the frocks and frills of modern New York productions, we can scarcely help thinking things.

"Of course," said an actress recently when I interviewed her, "I don't mind looking like a fright in the early part of a play. I am willing to do anything—even to tear my hair from my face, and to leave my nose unpowdered. But in the last act I must come into my own. I don't want the audience to go home carrying away that character-picture. I want to be remembered as a good-looker, responding to the 'last cry' of fashion, and that is purely for business reasons, too. It is a bad policy to be thought of as a fright, and I decline most emphatically to do it."

"But Art," I said weakly, "Art is Art."

"Oh, Art be hanged!" she retorted. "If I am a fright one season I shall be a fright next season. Managers will save it up against me. If you once make a hit in one line, that line sticks to you for the rest of your earthly career. I intend to be good-looking and overdressed as long as I can. When I am old and ugly it will be time enough to play character parts."

Reasoning with the critical acumen of the dressmaker, this is very sound and sensible. The bugbear of clothes reigns, and there is no getting away from it even for a holiday. The artist to-day is judged by the gowns she wears, and the way she wears them. She has elaborate cloaks to advertise for a moment or two, when she cannot wear them, and these she holds up to our ecstatic view as she goes out—out—into—the-night. I believe that if Hedda Gabler, and Nora and a few of the Ibsen heroines had only been less atrociously

haps if the nightgown had been decorated with lace and pink ribbons the piece might have succeeded. Needless to say that the actress who wore this infamously unadorned "nightie" was not an American. A native artist would have sent to Paris for her nightgown, and would have taken particular pains to see that it was duly—or unduly—transparent.

"Why make her so unattractive?" she would have queried archly. Why indeed?

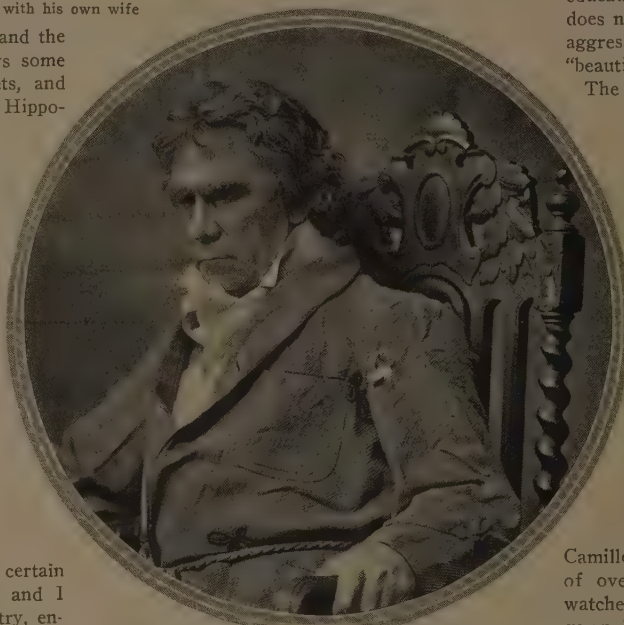
Dr. Ivan Bloch declares that the fundamental difference between the clothing of man and that of woman is the much greater simplicity and monotony on the whole of masculine clothing. This has with good reason, he says, been associated with the greater intellectual differentiation of man who, therefore, stands less in need of any particular accentuation of the individual personality by means of clothing.

Now will you be good? Please remember that it was Dr. Ivan Bloch who said that. Certainly no "dramatic critic" to-day would dare to make such an impudent assertion. The dramatic critic cannot describe an actress' clothes—his sartorial education has been shamelessly neglected—but he does not ignore them. At least when she is very aggressively overdressed, he says that she is "beautifully gowned and in exquisite taste."

The obsession of clothes is really excessively droll. It appeals to one's sense of humor. The garish peacocks we see on our modern stage are merely of that stage, stagey. Heroines die in the most delicate effects, carefully thought out, and executed. If they are too ill to wear the gown that the dressmaker would unnaturally—I mean naturally—prescribe (even for the last stages!) they compromise with *peignoirs* of such intricate workmanship that the eye is tantalized. There isn't a human ailment that is beyond the tender mercies of the dressmaker. You see the consumptive Camille in the very laciest and most diaphanous of robes, though the poor thing must have dreadful chills, and would be much more comfortable in a red flannel wrapper. I have seen many Camilles who might have succumbed to that glut of overdress rather than to tuberculosis. I've watched the poor girl arranging the folds of her gown in the big "card scene" so that the sheen of its velvet should be properly apparent, when in real life she would have plucked it off and cast it from her.

I love to see the simple little housewife who cannot make ends meet on "twenty-five per," and who works her dear little fingers to the bone, standing in her sordid home, wearing a gown

(Continued on page 254)



DAVID BISPHAM AS BEETHOVEN

David Bispham, the well-known American baritone, this season offers a distinct novelty—a combination of drama and song. He is now appearing in a series of matinées at the Harris Theatre, in the character of Beethoven in the one-act play "Adelaide." It was written by Hugo Muller about 1862, and has long been a classic in the German theatres. Its romantic story is founded upon fact—the attachment of the great composer for the Countess Julia Guicciardi, to whom the "Moonlight" sonata was dedicated.

garbed—according to our modern idea—they would have enjoyed a much more enduring position on our stage. We love to think in lace, and furs and jewels. We love to be analytical and deep in Russian sables, and how wonderfully our erudition is assisted by spectacular costliness! Linsey-woolsey leaves us cold and untouched, and a "clean print frock" is an insult to our intelligence. A Scandinavian play that was once tried upon us showed us a bed-ridden woman, in the most squalid sort of nightgown. It failed. Per-



May de Sousa Claude Flemming
The Baron is infatuated with the popular actress

SCENES IN "TWO IS COMPANY" AT THE LYRIC THEATRE

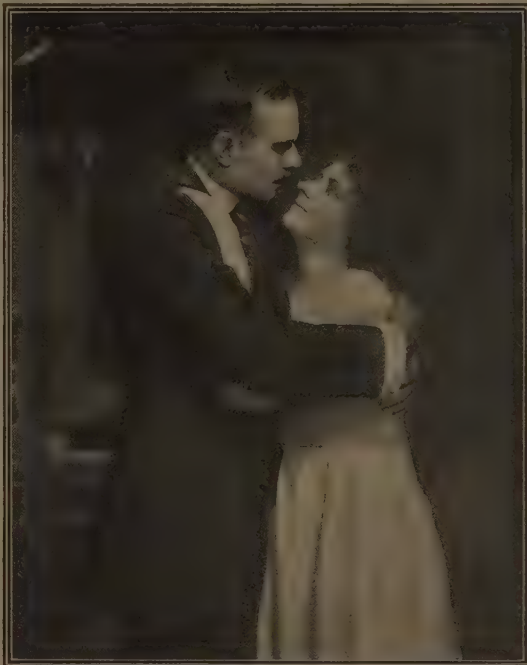


Thomas Findlay Mary Ryan Frank M. Thomas
Act I. James (Mr. Thomas)—“My God, Carroll, be human. This girl has fainted”

Mary Ryan
Act II. Margaret Case, now Mrs. Lake, fears her husband will detect her past life

Margaret Case, a poor stenographer, radiantly happy at the prospect of marrying a young man who turns out to be a thief, is arrested and

convicted of a crime she did not commit. She serves part of her term and is released on parole, which she breaks. Eight years elapse. She has gone West and married a railroad president. Her nemesis is the insistent detective who secured the original conviction. Her husband, who prosecutes unrelentingly an employee of his company caught stealing, learns through the detective whose work he is backing, that his own wife is an ex-convict. He finds that he is living in a house of glass. The governor is interested in the embezzler, and at the price of forgiveness of the youth he promises a pardon for “the girl, Margaret Case.”



Frederick Burt Mary Ryan Harry C. Browne
Act III. Edward McClellan (Mr. Browne)—“This little woman can’t fight this battle alone. You must help her!”

Frederick Burt Mary Ryan
Act III. Mrs. Lake (Miss Ryan)—“I am the happiest woman in the world”



William Walcott Frank Young Frederick Burt Harry C. Brown Thomas Findlay Harry C. Browne Mary Ryan Thomas Findlay Frank M. Thomas Frederick Burt
Act IV. A pardon is promised for the girl, “Margaret Case” Act IV. Carroll (Mr. Findlay)—“I’ve got you, Burke; you’ve been blackmailing this woman”

SCENES IN MAX MARCIN’S PLAY “THE HOUSE OF GLASS” AT THE CANDLER THEATRE

Twenty Years a Star

I'D rather be where I was thirty years ago, earning a little salary and having no responsibility."

Merry May Irwin was in sober mood for the instant. She could not be shaken from her position. She sat in the well-starched lavender apron over a white linen frock which she had worn that morning in the household "clearing up." Although a slim and willing mulatto maid, her neatly garbed, metropolitan Phyllis, was present and anxious. Miss Irwin preferred to do most of the morning work herself. She deemed it a counter irritant for the cares of starship. The cares of the star were heavy. The prolonged heat wave had swept down upon the popular actress as upon the lesser luminaries. There had been lavish praise of the star, grudging praise for her play. Their parts had not sat so lightly upon other members of the company as upon the star. Readjustment had been necessary and readjustment has always taken heavy toll of May Irwin.

"It hurts me as much to drop a member from my company as it does the member," said Miss Irwin, leaning back in her chair and turning up the toes of her neatly shod feet, heels and back of head seeming to form ends of a perilous line on the rocking chair in her sitting room. "That is one of the hardest things about being a star, but I always take the person who is leaving me into partnership in my troubles. I said to a woman who has been replaced in the cast: 'Don't you think, yourself, that you are too tall and that you don't look enough like me for the part?' Being a reasonable woman she did so and being an honest one, said so. I never dismiss an actor without two weeks' notice and two weeks' salary. Several actors who are in '33 Washington Square' received two weeks' notice and two weeks' salary but played only one week. I am heartily in sympathy with the Actor's Equity Association, but what it is doing I have been doing for twenty years, ever since I became a star. I know instances of persons rehearsing for twelve weeks and being dismissed with one day's notice and no salary."

"What do you think of the starring system, after being twenty years a star?"

America's foremost comedienne tilted her head still farther back, her body becoming a complete inclined plane. The usually smooth Irwin brow knitted in contemplation of the problem.

"The trouble with the starring system is the play," she said. "Don't you suppose that stars want good plays and that most of them know them when they read them? We have no playwrights in this country, or almost none. There are a few exceptions, two or three whom I might name, but won't

May Irwin, who has been on the stage for forty years, says to young actresses, "Make haste slowly, and don't expect a life of joyous ease."

By ADA PATTERSON

to escape the vengeance of the other ninety-nine thousand nine hundred and ninety-seven, or ninety-nine thousand nine hundred and ninety-eight, but it is a fact that it is next

to impossible to find in this country a play that is well constructed, and that has a fresh idea well worked out."

"What is the best play you have had since you became a star?"

"It was 'Sister Mary.' Glen McDonough wrote it. It was about a woman who, believing that she was taking patent medicine, drank whiskey and reached a state no lady should. Others knew it was whiskey and awaited developments. The comedy was very successful.

"The Widow Jones,' my first play, seems to be best remembered."

"I heard a man tell two stories that you told in that play. He had seen the play twenty years ago, but repeated the lines word for word the other day."

May Irwin nodded, not at all surprised at this example of a good memory. "People remember what makes them laugh," she said, "they have so little to laugh at, poor things. I told those stories while I was making gin fizzes. I mixed the fizzes every night at the Bijou Theatre. The man who kept the saloon next door told me that he had to hire two extra bartenders because so many people went out between acts and bought

a gin fizz. Suggestion makes people thirsty as it makes them hungry, or happy or sad."

"What have you found people laughed at most?"

"Audiences always like to see me in trouble. They were delighted when I cried. When I began to cry in 'Mrs. Black is Back' it was always a signal for a roar."

"Is there anything that can be depended upon to make audiences laugh?"

Miss Irwin looked up with the bright glance and quick toss of the head that are among her comedy characteristics.

"They are bound to laugh at the things that come nearest home, the things they know most about, that might have happened to themselves.

"As, for instance, the tight shoes you are so anxious to get off. I have seen women laugh until they cried while you lay on the couch and kicked off those shoes.

"Yes, that was in 'Getting a Polish' with the iron moose in the yard. Most women sympathize with and all laughed at the boarding house mistress to whom the sure sign of prosperity was an iron deer in the front yard."

"Why was 'Sister Mary' the most successful of your plays?"

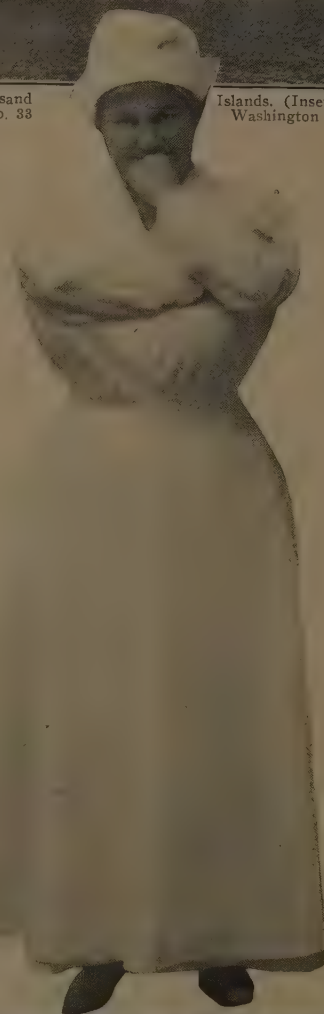
"It made the most money because it was a very well-constructed play. An audience responds to a well-built play. It could not tell why it likes it but it does. But for an absolute audience proof, sure-fire play, one must go back to the German or English authors. Not the French because it is the habit of the French playwright's mind to

(Continued on page 253)



May Irwin's home in the Thousand in "No. 33

Islands. (Inset) Miss Irwin as Matilda Washington Square"





ELSIE JANIS, STARRING IN "MISS INFORMATION," AT COHAN'S THEATRE

Miss Janis is the only actress who was advised by a President of the United States to go upon the stage. Mrs. William McKinley, having seen a thin, bright-eyed child nearly cause a revolution in a Sunday School by giving an imitation of the grave superintendent as she saw him, invited the "dreadful child" to entertain the President. When she had finished her imitation of his own decorous bearing, the President said, "That child must go upon the stage." At sixteen she was giving imitations of celebrities at the New York Roof Garden. At twenty she was a star. She has achieved success in the music halls of this country and England. Her last vehicle, prior to the present one, was "The Lady and the Slipper." Beside her talent as an imitator and a dancer, Miss Janis has a knack of versification that has stood her in good stead. Returning from Europe with the echoes of war in her ear, she wrote on ship board, and read at the ship concert, a poem entitled "Where Are You, God?" It has been read at benefits for soldiers engaged in the European conflict.

Film Drama de Luxe at the Knickerbocker Theatre



In the Hands of Yaqui Indians

A SIGNIFICANT incident of the present theatrical season—significant in showing the progress of photoplays—was the opening of the Knickerbocker Theatre, New York, on September 23rd, with a program comprising productions of the Triangle Film Corporation, the three points of the triangle being David W. Griffith, Thomas H. Ince and Mack Sennett, three of the most successful picture directors in the country. One week later the same program inaugurated a similar policy at the Studebaker Theatre, Chicago, and the Chestnut Street Opera House, Philadelphia, and by the time this appears it is probable that other houses, formerly devoted to stage plays, will have been leased by the new corporation.

The Triangle is the first company to offer a program of feature photoplays at the two dollar scale of prices customary in theatres of the better class. It is the first company to actually test the argument that the public is ready to pay as much for screen as for stage performances. Neither "The Birth of a Nation," nor "Cabiria" may be cited as precedents, for both of these are extraordinary productions that provide a full evening's entertainment. The present plan is to change the program each week, offering three renowned stage stars in as many pictures. Whether or not theatre-goers will support the new venture remains to be seen.

By all odds the most noteworthy of the plays in the initial program was "The Lamb," a comedy-drama directed by W. Christy Cabanne, under the supervision of Mr. Griffith, and introducing Douglas Fairbanks as a motion picture actor of most engaging qualities. Unlike many stage players of ability, Mr. Fairbanks possesses a comedy method that registers on the screen. His features are remarkably expressive and his manner is precisely suited to the character of an over-refined, almost effeminate young society man, who surprises himself as well as the girl he

loves, when he meets a physical crisis without flinching. The crisis comes in an Arizona desert where The Lamb, with his sweetheart beside him, operates a rapid-fire gun so effectively that a hundred or more Yaqui Indians are held at bay while a troop of United

ful wooing of a pampered society girl and shows their eventual union on a common ground of love and respect. Carefully directed and intelligently acted, this picture is diverting without marking anything exceptional in photoplay workmanship.

"My Valet," directed by Mack Sennett, who also plays a part second in importance to that presented by Raymond Hitchcock, is motion picture slapstick of the type made famous by Charlie Chaplin and Keystone comedies. Amusing in an elementary and rather vulgar fashion, it may be taken as a fair sample of what can be accomplished in the way of broad comedy entertainment when an able cast is engaged. Mr. Hitchcock is far more humorous on the stage than on the screen; but in this instance he has excellent support, notably Mabel Normand, one of the most accomplished of picture comedienettes. Frank Keenan, Eddie Foy and Hale Hamilton were the stars of the second Triangle week, Mr. Keenan's characterization in "The Coward" being the memorable feature of the program. The orchestral accompaniment for the photoplays was always in good taste.

In converting the Knickerbocker Theatre into a model motion picture house, the chairs in the first rows of the balcony were removed to give place to a horseshoe of boxes. These



© Hartsook

Douglas Fairbanks, a Stage Star who Scored in Pictures

States cavalry is hurrying to the rescue. These scenes are developed with great skill to produce the maximum of excitement and they are finely acted by Mr. Fairbanks, Seena Owen, a charming young woman appearing as The Lamb's fiancée, and others in the cast.

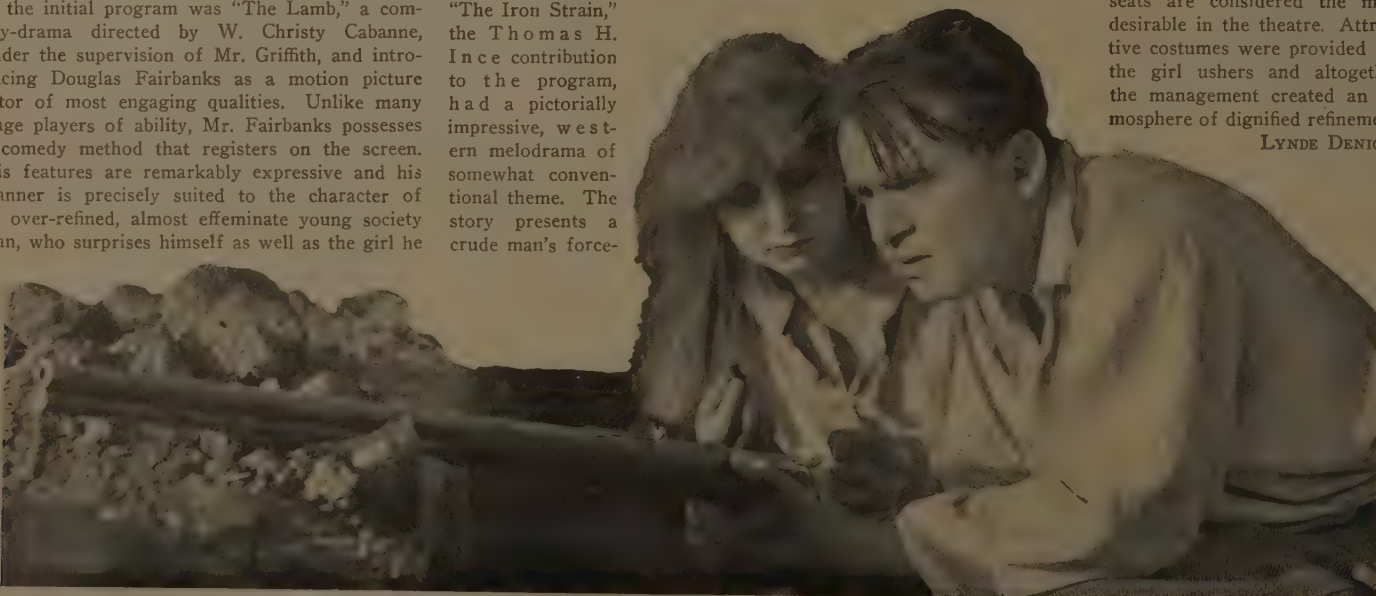
Dustin Farnum and Enid Markey in "The Iron Strain," the Thomas H. Ince contribution to the program, had a pictorially impressive, western melodrama of somewhat conventional theme. The story presents a crude man's force-



Making Good Use of Jiu-Jitsu

seats are considered the most desirable in the theatre. Attractive costumes were provided for the girl ushers and altogether the management created an atmosphere of dignified refinement.

LYNDE DENIG.



Douglas Fairbanks and Seena Owen holding Indians at Bay on the Arizona Desert

SCENES IN "THE LAMB" ONE OF THE FEATURES OF THE INITIAL PERFORMANCE AT THE KNICKERBOCKER



If I Were to Write a Play



E. H. Sothern, Julia Sanderson, George M. Cohan, William Faversham, Mme. Nazimova, and other prominent stage people, tell about the sort of a play they would like to write.

MR. WILTON LACKAYE addressing a party of professional dramatists at a festival confessed to being a prolific reader of plays.

"Gentlemen," he said, "it gives me great pleasure to see you face to face, because I have read most of your typewritten plays."

Mr. Lackaye has a gift for adorning a serious fact in frivolous attire. To the playwright his job is a very serious one, to the actor, who has usually written his own play which has not been produced, the playwright is often an irritation.

The attitude of the actor toward the playwright, the producer, the scene painter, the costumer, often has in it a critical sting, a slight tone of patronage. On the other hand, stage directors will often allow the actor to work out his own ideas of characterization and stage business. The chief reason perhaps for our interest in what the actor would do if he were to write the play, is in the opportunity it gives us to recognize his value, his artistic initiative, his dramatic consciousness.

Reading somebody else's play is regarded as a form of professional torture that everyone evades if possible. There are faithful souls, employed by producing firms, who go through the martyrdom of reading plays, and their reports upon them are supposed to contain their fate. Sometimes they do and sometimes they don't. The fate of an unproduced play, like the career of an orphan child, frequently depends upon who adopts it.

It can safely be said that every actor and every actress, at some time in their artistic struggles, has written a play. Good or bad, who shall say, since few of them have been seen on the stage? Those actors who have written successful plays, usually bury their stage past. When an actor becomes a dramatic author, his make-up changes, he loses his "love of acting." One of the distinguished successes of recent interest, "Grumpy," was written by two actors, T. Wigney Percival and Horace Hodges. Both excellent actors, both Englishmen, both undoubtedly good playwrights. "Sunday," which Miss Ethel Barrymore played, was the first successful play of these two actor playwrights. There are so many other cases in point to show that the actor's knowledge of the theatre should give him exceptional advantages for playwriting, that we can assume most actors know what a play should be. Dramatic writing, because there is so little technical education on the subject, has been sustained by the men and women who have the instinct of drama. Without going into a close analysis of this idea, this is no doubt the reason that actors and actresses write plays. They above all others have the instinct of drama highly developed. It is the actor who usually selects the play in which he appears. Plays are sent to managers to read, and they send them to actors with a view of finding out what the actor thinks about them. Also, the actor usually collaborates in the final details of production. And, usually

the playwright prepares his dramatic concoction to suit the dramatic form, slender or fat, of some well-known player.

These preliminary facts obviously bring the actor on a line with the playwright's profession. There are certain traditions which through long experience in theatrical affairs have survived. The actor-play is usually a manuscript built around the favorite ambition of some actor. It is very often a one-part play, and lacks the balance and story interest. A man whose duty it was to read plays, found also that actors who wrote plays usually got their ideas from somebody else's play, generally some old masterpiece dragged from the library shelf of French literature. The America stage, however, has recently enjoyed a complete emancipation from the foreign theme, and we have among foremost American actors who writes plays, one, George M. Cohan.

"If I were going to write a play," said George M. Cohan, "I should sit right down and write it."

This is the best advice of the entire collection. Write your play, it has a better chance of production than if you didn't write it.

It was perhaps an accidental condition that induced a tailor to finance the late Charles Klein in his early days of playwrighting struggles, but it was an excellent combination, because plays must be made to fit. The expert playwright measures his star, just as a tailor measures his customer for a suit of clothes. The changes that are made at rehearsal are usually for this purpose, to make the dramatic garment fit the star snugly. The trouble with the actor-written play is that the actor usually sees himself as others do not see him. He attaches himself to the record of some great actor whom he thinks he resembles, and writes a play around that imaginary figure.

For instance, ever since Emmet, the Irish actor, created a form of entertainment of his own, all Irish actors have tried to write Irish plays in the same vein. There are standard styles in plays and certain actors write those sort of plays. The actor who can sing any kind of a sentimental Irish song, writes the kind of a play that will make Chauncey Olcott jealous. In fact, the play readers usually stamp the character of the play with the name of some actor.

That is why in the trade there are what is known as Faversham plays, Nazimova plays, Mrs. Fiske plays, May Irwin plays, John Drew plays, Maude Adams plays, Billie Burke plays, William Hodge plays. The list is endless, and as varied as the goods the public demand.

Taken at random, from a long and varied series of opinions from actors and actresses, a few will serve to enlighten the hopeful playwright as to what the actor or the actress hopes for in a play. Clifton Crawford, a light comedian of much popularity, says:

"If I should write a play, I should write it in the form of a farce-comedy, the only purpose of which would be to make people laugh. If I suc-

ceeded in keeping an audience in a merry mood for three hours, I should feel that I had performed a greater service toward my fellow-man, than if I had tried to solve one of the great life problems. When a man is in a merry mood he can be depended on to solve the problems of his own life in a pretty safe and sane manner. Yes, I think as far as writing a play is concerned, I would rather make my audience laugh over their own troubles than cry over the troubles of some one else, and that someone else an imaginary person."

One can modify this idea and still retain the excellent suggestion in Mr. Crawford's statement that audiences like to laugh. This has been done by May Robson. She says:

"First and foremost, if I were going to write a play, I should write a clean play—a play pure and sweet in all its elements. I should write a play brimful of optimism with a message of helpful good cheer. It would have its humorous lines and its laughable situations but they would be blended with tears and touches of sadness, for my play would be close to life—the thing of shreds and patches which makes or breaks us all. My characters would be individual, each one as real a person as I could make him and each with his own life story that had moulded him into what he was. They would meet joy gladly and they would face sorrow bravely, and in the end each would come out strong, a victor in his own struggle with life, no matter how small or how great the strife had been. These victories might bring hope to someone in my audiences who had found life a thing disheartening. I should not preach, but I should tear away the dusky, sordid curtain that conceals the happiness which lies in the darkest corners and may always be discovered if one knows how to search. Mine would be the philosophy of Maeterlinck as expressed in 'The Blue Bird.' Hope and love would form the foundation stones for my play, just as they have done for the greatest plays of all the centuries."

Viola Allen, who for many years contributed to the theatre a share of its poetic splendor, has never confessed to having written a play, but her friends claim that she has. She insists that melodrama should be restored to its reigning position. She says:

"Unquestionably, the plays that have made the widest appeal, that have been impressive to the greatest number of people, are melodramas. Melodrama is such an abused term. Many people speak of it with cynicism. And yet, there are many reasons one can find to excuse melodramas which are so often ridiculed for the obvious character of their appeal.

"If 'The Fatal Wedding,' or 'Bertha, the Sewing Machine Girl,' or 'Ten Nights in a Bar Room' has enthralled so many thousands of real human beings, as they have, then they belong to the list of plays that are worth while. Whatever the technical faults of construction there may be in them, or whatever questions may arise as to

the matter of good taste (an issue that has no bearing upon real drama)—these melodramas have contributed to the purpose of the theatre, which is not only to amuse, but to awaken the conscience and the soul.

"Think of the blasphemy which has been put upon 'Uncle Tom's Cabin,' the most stirring bit of melodrama in the history of the American stage, born of the sacred fires which inflamed the whole nation when it was written. So many people treat melodrama with open ridicule as though the melodramatic was something inferior.

"Literally this is what melodrama means:

"A drama abounding in romantic sentiment and agonizing situations, with musical accompaniments only in parts that are especially thrilling and pathetic."

"Looking closely at this definition one finds in it the necessary elements of all drama—romance, thrills, the conflict of human love and hate, the rights and the wrongs in the struggle of life. Technically, the spoken lines which occur in operatic performances to the descriptive accompaniment of the orchestra—is also melodrama. A good example of this is to be found in the grave-digging scene of Beethoven's 'Fidelio.' There is melodrama in Shakespeare, plenty of it, and in literature, the great French and German writers of fiction, utilize melodrama affectively."

Mr. E. H. Sothern, who with Miss Julia Marlowe has popularized Shakespeare, suggests that as an actor Shakespeare was as painstaking as he was as an author.

"The immortality of Shakespeare must be responsible for this suggestion," said Mr. Sothern, "for among the immortals there seems to be an unwritten law governing the memory of the

beautiful things they have thought or done. Although, while the rest of us some day must be blown, body and soul, with the dust—the immortals never die. Although he began his career as an actor, it was at an early period of his actor's career he became a playwright; and yet, within a few years of his death, he pursued the profession of an actor uninterruptedly. If I were going to write a play, I think it would be Shakespearian, but, as there was only one Shakespeare, I shall not write that play. I cannot neglect the fact, however, that most of the plots of his dramas were taken from other plays. Many of his best situations were bodily transcribed from other sources than his own invention. If Shakespeare had been asked to analyze the quality of his genius as it appears in his work, he would probably have declined to do so because it would have been a violation of his inspired

method. It appears to me that this is an excellent plan for modern dramatists to adopt."

Mr. William Faversham, whose long career as an actor has found him always ready for any part that has in it the substance of heroic character, in recent years has shown a disposition for classic rôles.

"If I were going to write a play," he said, "and I am almost sure that I could not write one, it would undoubtedly have a part in it that would suit me. At least I should assume that the only object I would have in writing a play at all would be to play in it myself. Having invested a good deal of time and money in producing what I thought were good plays of a high dramatic standard, I should like to write a classic play. But, on the whole, I think the business of playwriting should be left to those capable men and women, who have already written them. To those who aspire to become playwrights, I should say, remember that literary value in a play is quite as important as dramatic drama."

Miss Julie Opp, who in private life is Mrs. Faversham, at one time did a good deal of writing, and many of her friends have been surprised that she has not written a play.

"If I were going to write a play," she said, "I think I should be very



White

HELEN ELEY

Prima donna in "The Passing Show of 1915," recently at the Winter Garden

proud if it were an artistic success, whether the public liked it or not. I am told that the chief incentive to people who have the gift of writing is to put into form their individual ideas. A new play may resemble an old play and still be very successful. But, I should rather like to use the opportunities which the stage gives the dramatic writer of individualistic expression. I haven't the slightest idea what my play would be like if I wrote it, but I fancy it would have a poetic form."

When Viola Dana was a juvenile actress, appearing in "The Poor Little Rich Girl" at the age of fifteen, she said that plays written for children were a great mistake.

"You know," she said, "there is an impression among the grown-ups that children like to have nonsense written for them. It isn't true at all. If I were to write a play it would have poetry in it about love, hate, revenge."

In the lighter vein of musical comedy, where many of our favorites are to be found, is Miss Julia Sanderson.

"If I were to write a play," said Miss Sanderson, "I think it would have a sympathetic part. You see, before I went into musical comedy, before I was out of short skirts, I played the wronged heroines of melodrama. I don't think I ever shall write a play because I have really gone no deeper into characterization than to carry out the plans of the author and stage manager. I am not sure whether I am a comedienne, but fortunately having been caste for ingenue parts, I suppose I should write an ingenue play, if I should write at all."

George M. Cohan, having written many plays, and acted many parts, makes the following confession:

"In all my work, I have tried not to be serious, excepting where I could not help it. I really had a lot of trouble expressing my ideas for the stage. I could always dance an idea out, when I couldn't talk it out. There is just as much language in dancing as there is in the English grammar."

Mme. Nazimova, who admits it has been her fate to appear in some plays that she didn't like, insists that the actor's work in any play makes a play of it.

"If I were to write a play," she says, "the dialogue and the situations would merely be suggestions, and the play would probably be entirely rewritten after rehearsal. So much depends upon the inspiration for its interpretation."

H. DE WEISSER.



© Strauss-Peyton

STAFFORD PEMBERTON
in "Town Topics" at the Century



Photo McClure

Why I Forsook the Stage For the Screen

By PAULINE FREDERICK

MY determination to forsake the stage permanently for the screen was the direct result of the successful outcome of "The Eternal City," and the declaration of A. H. Woods, my manager, that he would exact from all his players a contract clause that they would not appear in pictures.

The realization of the vastness of the motion picture's horizon and its unlimited scope was forcibly impressed upon me by the journey to Rome which the Hall Caine novel made necessary. It is a significant fact that when the Famous

Players determined to adapt the story to the screen, they decided to stage the production in Rome itself instead of using the ubiquitous backdrop. While working in the shadow of the Coliseum and the other old buildings of a by-gone era, the thought occurred to me that the camera was making a permanent record of my association with those venerable edifices and the idea made a profound impression.

Then too, the universality of the language of pantomime, which was the method of communication before spoken languages came into exist-

ence, and the fact that the emotions which I was portraying could be understood by millions of people whom I could never reach through the medium of the spoken drama, opened my eyes to the fact that the photoplayer has the whole civilized world for an audience. I have been told, that I am reaching more people daily on the screen than I could possibly reach in a whole lifetime devoted to the stage. And since I have made the entertainment of the public my life work, it would seem foolish to neglect the greatest opportunity I have had of reaching the public.



Victor Georg



© Ira L. Hill

FRANCES PRITCHARD

Popular dancer at the Winter Garden and now appearing in the new attraction at that playhouse entitled "A World of Pleasure"



Mishkin

LILLIAN ALBERTSON

This sympathetic actress portrays with much genuine feeling the rôle of Katherine, the wife, in Beulah Marie Dix's war play "Moloch," at the New Amsterdam Theatre

PEGGY O'NEIL

Well known for her characterization of the title rôle in "Peg O' My Heart," and to be seen shortly in a new play called "A Tale With a Wag"



White

BEATRICE ALLEN

Supporting Joseph Santley in "All Over Town." She is seen here in a particularly beautiful corner of her home

EDNA MAYO (left)

A popular film star appearing with the Essanay Company

LOLA FISHER (right)

Seen last season in "Under Cover," to appear with Ethel Barrymore in "Our Mrs. McChesney," a dramatization of "Roast Beef Medium"



Matzene



Sarony

SIX POPULAR PLAYERS POSSESSING BOTH TALENT AND BEAUTY

Why Does the Sensuous Appeal Prevail on the Stage?

By

WILLIAM de WAGSTAFFE



Mishkin

MARTHA HEDMAN SAYS:

"The sensuous appeal is the white flame in women who have spiritual perception. Many women have it, some in a crude form."

Without the sensuous appeal no actress has become celebrated. Qualify this statement as you will, the fact remains. The theatre is a picture gallery of sensuous effect, a fact that is an unwritten law among actresses themselves. Martha Hedman, young, emotional, intellectually consistent, and Kitty Gordon, with a back so beautiful that it is insured for \$50,000, discuss the subject from different points of view.

woman's back," she said in her quiet English voice, with that delightful London accent that withers while it charms.

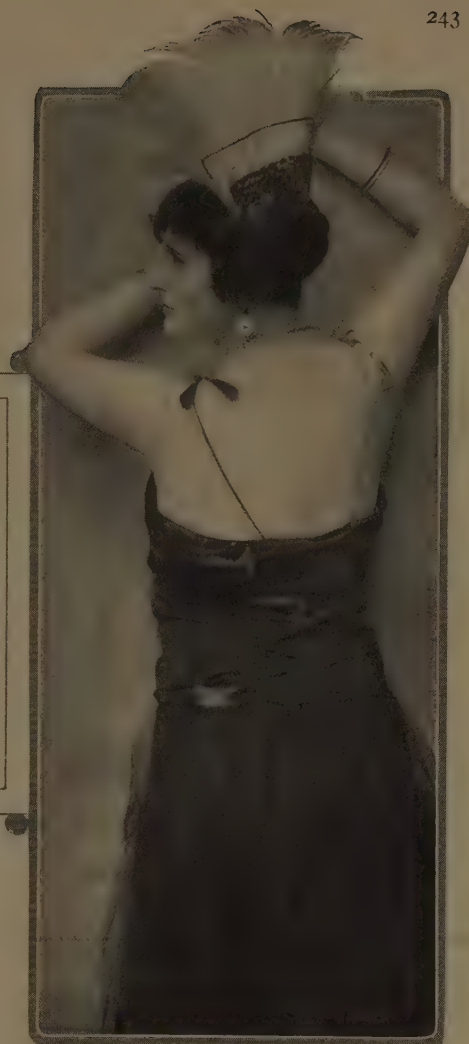
"Won't you please contradict the impression that I am merely a stage beauty, and find something else about me?"

The task was obdurate, it concerned only a definition of why the sensuous appeal prevails on the stage, and Miss Gordon rallied, frankly and cleverly to the task, later on.

Martha Hedman, speaking for all young actresses of emotional quality, for all women of temperament, for that matter, said:

"The sensuous appeal is the white flame in women who have spiritual perception. Many women have it, some in so crude a form, that they are not conscious of its exalting purpose. There are women, for instance, with great charm, whose thoughts rarely travel beyond the dogma of clothes. Clothes become the domineering motif of their lives. They live according to what they can wear. They are happy or unhappy, according to the value and style of what they have on their bodies. Of course, a woman's clothes are part of her everyday conventions of life. She must be outwardly conventional, to a great extent, or the human beetles that are born to sting as unreasonably as any other pests of the world, will attack her with their instinct for scandal. Clothes regulate the conventions of women so arbitrarily that she tries to establish her identity in them. The sort of sensuous appeal that pretty women are sometimes prone to make, is often limited to the art with which the milliner adorns them. Occasionally women are secretly shocked at the kind of clothes fashion decrees for them. But, they wear them, with an innate modesty of character, which conflicts with the clothes.

"That is not the sensuous appeal that achieves celebrity in art, nor is it the source of magnetism which makes great artists of women on the stage. The sensuous appeal in famous women of the theatre, or, for that matter in any task of public distinction, begins, where her interest in clothes ends. They are merely the conventions that conceal the natural law of her being. One might almost say, that the women who depend only on beautiful clothes to fulfill their destiny, are not



© Ira L. Hill

KITTY GORDON SAYS:

"I am not afraid of the sensuous appeal, because it has no relation to me, only to my business in the theatre."

temperamentally equipped for the artistic test of stage celebrity.

"I have symbolized the sensuous appeal as a white flame to make a definite distinction between what it really is, and what it is so often suspected of being—a scarlet flame that devours. There is, in all true artists, a little altar in their hearts, an invisible *prie-dieu*, where they pray, quite alone, unseen by anyone, for understanding, for strength to resist the commonplace, to simplify the problems of life. Sometimes it is a book that they take to their hearts, and before this secret altar they read from it passages that refresh their souls. Sometimes, it is in looking at great pictures they find themselves. In the studio of a certain famous painter, the most conspicuous object on the walls is a great white canvas, in a gorgeous frame.

"What is that?" you ask him.

"That is my masterpiece. I haven't finished it, as you see, but I am always painting it, in my imagination, there, on that blank bit of canvas."

"His prayer is an unceasing industry to do the biggest thing in his art, to find himself as he feels he is. He is a smouldering ambition, a student ripe in the knowledge of his art.

"That is what the sensuous appeal means to me. It is the flare of a great inner light, a white flame that aspires always to supreme sympathy with great ambitions. When you meet such people, if they are women, they attract your senses, with a mystery of their own, that seizes hold of you. It may be in the voice, or in the eyes, or in the frailty of figure, but you recognize

WHAT is the sensuous appeal? It is something in the voice, the eyes, the physical grace of an actress that gives her the distinction of potential beauty. It is as complicated and varied as women themselves are different. Sarah Bernhardt suggests one type of sensuous appeal, Eleanora Duse is another. Mrs. Patrick Campbell another. Then there are the Pavlowas, the Genees, and there is Kitty Gordon, Vera Michelena, Louise Dresser, Anna Pennington, Fritzi Scheff, Gertrude Hoffman, not forgetting the front-rows of our least dressed choruses. It is a subject of interest, if some obliging beauty could be induced to explain.

Martha Hedman, young, emotional, intellectually consistent, with unquestioned promise of great distinction in her profession, gave an original, and singularly convincing interpretation of the idea, as it effects an actress in modern drama.

The aristocratic English beauty, Kitty Gordon, who recalls the one-time autocrat of all sensuous appeal, Mrs. Langtry, in her prime, is an artist of obvious enchantment. She has adapted the destiny of her natural beauty to the career of an actress, because she literally couldn't help it. Generously embarrassed by the gods, who in leisure moments always aspire, we are told by the poets, to send their most beautiful conception of woman, to earth, Kitty Gordon has merely surrendered to her fate. It would have been useless, certainly impractical to oppose it. Rumor has inflicted her with a back so beautiful, that it is insured for \$50,000, a liberal compliment which Miss Gordon told me she regrets. There should be nothing so sordid in real beauty. Her back has been over-advertised, she insists, because there are innumerable women, on and off the stage who are equally endowed, and—it has been created by inference an impression that Kitty Gordon's celebrity is essentially a sensuous appeal.

"I can't understand all this talk about a

the artist, by it, at once. There may be physical animalism about a lion that you feel, but there is a much higher purpose in the magnetism of women, than that sort of thing.

"I regard Duse, for instance, as the most perfect example of sensuous appeal, as I understand it. The tragic melancholy of her face is haunting in its spiritual character, in its unavoidable appeal to sincere feeling. As a type of the sensuous appeal that uplifts while it thrills your senses, Duse is supreme.

"Mrs. Patrick Campbell is another type, to my mind, with a sensuous appeal that grips your intellectual admiration for her brilliant mind, while she satisfies your sense of beauty in the luxury of her exotic style.

"Without a profound respect, and a real love of these sort of things, no woman can succeed in the theatre.

"She must have the sensuous appeal, you ask?

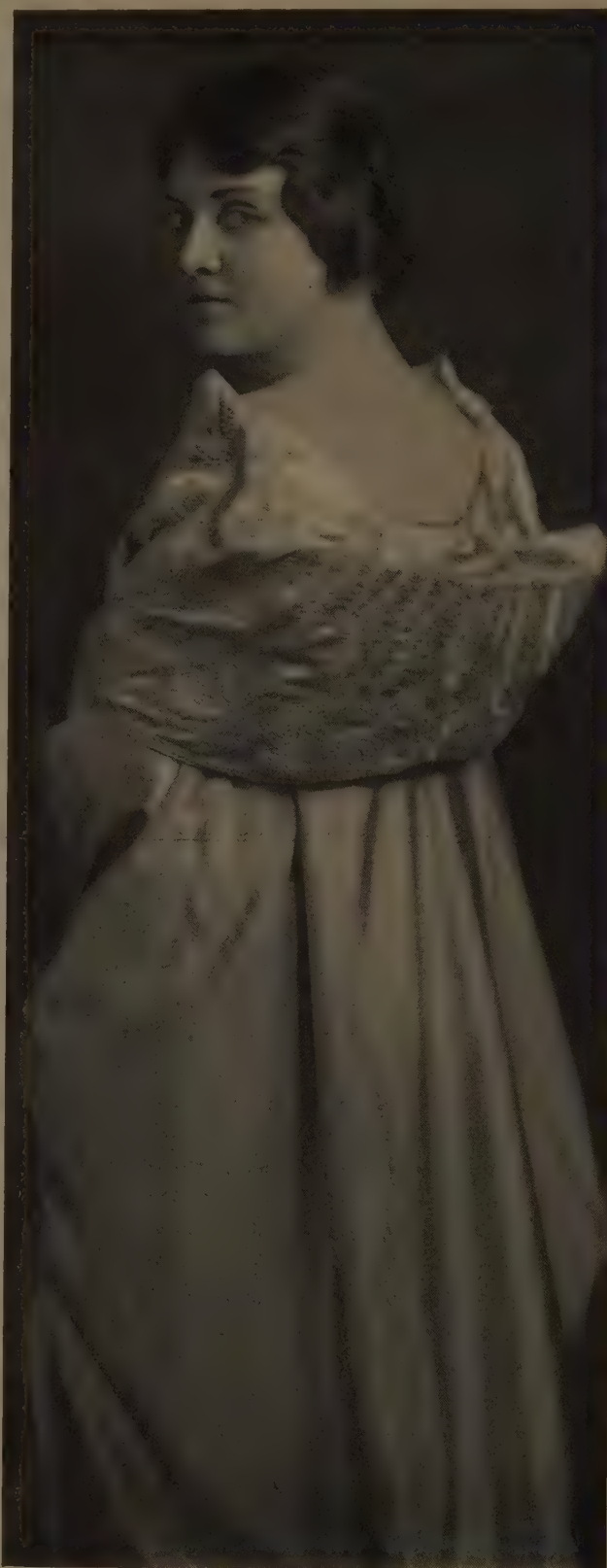
"Yes, unquestionably, she must, but let it be the white flame in her that distinguishes her from the crude art of clothes. Let her cling to the unconventional aspiration in secret, that will make others feel the glow of the white flame. Let her take Maeterlinck for instance, the poet of sane interpretation, of spiritual loyalty, and read a page or two of him every day, as I do, because he refreshes the tired spirit."

Kitty Gordon's definition was a confession of facts. She knew that the sensuous appeal was a prevailing element, thrust upon her by designing managers—but she could also act. As a comedienne whose beauty dazzled but did not dim the art of acting, she had demonstrated this, in her performance of Fritz Scheff's original rôle, in "Pretty Mrs. Smith." It was an unkind and irritating idea the managers had got, that, for instance, she could wear a watch on her ankle better than any other actress, so that all the men on the stage might continually ask her for the time. That was the dramatic temperament of her part at the Winter Garden, she said. Because ridiculous managers insisted that she must appear in the drama of plastic art, her ambitions were being indefinitely delayed.

Kitty Gordon does not give the impression of that frivolous hauteur one finds in advertised stage beauty. Like most English women of her type, she is earnest, frank, smart to look at and to talk to. She has that indescribable faculty of good breeding, that has given her a pronounced celebrity in the American theatre. All her early associations, in England, before she went on the stage, were correct. She is the daughter of the late General Blades, an officer in the British army. Her husband, Captain Harry W. W. Beresford, related to Lord Beresford, is in active service in the trenches now. Her sister, whom she described to me as "far more beautiful than people are good enough to say I am," is a Red Cross Nurse, also in active service. Decidedly a good, substantial, desirable background for any famous beauty. She sings with as much art as she displays in her beautiful presence, and what she says about the sensuous appeal is no more than a Duchess might confess in the ante-

room at Buckingham Palace, awaiting final presentation to royalty. For the sensuous appeal is ———woman.

Kitty Gordon's views are interesting. She said:



Sarony

VIVIAN WESSELL
Now appearing in "The Only Girl"

"There is no denying the fact, that the managers insist I am the type of woman who answers the call of the wild. What is that call after all, but the one supreme appeal in art, that stimulates. Artists struggle for it. They go mad about it in studios, in music-rooms, in dance-

halls, in the theatre—even in the British Museum, and at the wax-work shows. Beauty, beauty, beauty, is the eternal prayer of the artist. It is the distraction, and the nourishment of the senses, it is the morale of all artistic expression.

"Naturally, in the theatre, where the passions portrayed are by no means intellectual, except in words, the sensuous appeal is supreme. The spiritual element in what we call the sensuous appeal, is nothing without the impulse of physical beauty. And, why should we regard the fact, with any hypocrisy? Beauty in a woman is often emblematic of beauty in her own life, in the lives of those to whom she belongs. She has attained it honestly, and if she maintains it faithfully, with the utmost care of the gift, she is only perpetuating a trust put upon her. And, it is by no means a trust one can treat carelessly.

"I take the greatest pains to improve, to influence, to nurture my looks. All women who can bear it, study themselves in full length mirrors. They design their clothes, in that way, making of their lines an art all their own. To be beautiful is nothing, to keep beautiful indicates a genuine, sincere, artistic sympathy, with the destiny of beauty. It is a destiny, too, a responsibility that requires more personal judgment and inspiration, than the intellectually inclined, perhaps realize.

"Yes, I suppose I have a beautiful back, and like any other woman so favored, I take the greatest care of it. Of course, a woman's shoulders can be beautiful to look at. If they are not, she musn't show them. But, while these are attributes, I know, and every woman knows, of the sensuous appeal, it is my privilege and my inclination to regard them as alien to my private life. In other words this display of beauty is my emigration to the stage, and when the performance is over, I return to my native inclinations and instincts, that are entirely remote from the work I do in the theatre. Also, I must admit, that it would be very comforting if I could apply my personal tastes to my stage duties.

"My part at the Winter Garden does not permit this. It concerns a watch which I wear round my ankle, so that every man on the stage comes and asks me the time. Temperamentally nothing to boast of, just a frank sensuous appeal, the flounce and ankle mood of every man, adapted to the stage. I don't mind this, when it concerns my stage identity, but I should be so thankful if my private identity could be spared these stage impressions. There is altogether too much told and written about actresses that does not concern the public.

"So you see, I am not afraid of the sensuous appeal, because it has no relation to me, only to my business in the theatre. When people ask me why I don't want to be a nurse in some war hospital, I have to admit that I

don't like the idea of washing men's faces. One sees so much need of that in a neutral country, like this even.

"My ambition is not to answer the call of the wild, but to emerge in a good play and forget the sensuous appeal as a box-office asset."



This favorite star, who is now appearing in "The Girl From Utah," on tour, will be seen shortly in a new musical comedy entitled "Sybil." Her successful rôles include Eileen Cavanaugh in "The Arcadians," Lolotte in "The Siren," and Delia Dale in "The Sunshine Girl."

Photos White



JULIA SANDERSON, OF MUSICAL COMEDY FAME, CAUGHT BY THE CAMERA WHILE ENJOYING FAVORITE PASTIMES

Theda Bara --- The Vampire Woman

By ARCHIE BELL

THERE is always some miserable joy-killer in this world, someone who appears at the great moment when enthusiasm is aroused to its highest pitch, and drops a hint that shatters day dreams. Instinctively one prefers to believe that Pocohontas saved the life of Captain John Smith, that George Washington was a model gentleman, not only of his own time, but an example for all time, or that Nero and Herod were villains. The historical researchers are so annoying. They spoil popular and cherished beliefs with facts.

So it is with Theda Bara, the vampire woman of the movies. You see her act on the screen, and you know that she is a daughter of the Sphinx of Egypt, that she spent her girlhood in Babylon, that she has wandered over the frozen fields of Siberia, and that she has lounged in tropical gardens of Morocco. There are a thousand years in her eyes. Perhaps they called her Zenobia when she dwelt at Palmyra, or Cleopatra when she sailed on the bay of Alexandria. Who can say? Mlle. Theda looks up like a wounded dove when you insinuate otherwise. She is certain that she has lived for many centuries, and will tell you plenty of names by which she has been known down through the ages. Just as a mere "record" she relates—and she has the documents to prove it—that she was born this time in the Sahara desert in 1890, the daughter of Theda DeCoppet, a French actress and Giuseppe Bara, an Italian painter and sculptor. Her father was on a sketching tour in the great African desert, and his wife had accompanied him. There, amid the sand dunes, the waving palms and flashing steels in the belts of barbarous men, Theda Bara opened her eyes to the world—she believes that she has not lived since her death as Ar Minz, the gypsy smuggler of Cordova and Gibraltar, upon whose life and adventures Merimee based his life of "Carmen."

You sit back and watch her on the films, or you sit tête-à-tête with her at the tea-table and feel satisfied that at last you have the truth about her. Your imaginings have not been so far wrong after all; certainly she had some wonderful beginning.

And then arises the joy-killer. He tells you that following a time-honored custom, little Theodosia Goodman of Cincinnati, Ohio, didn't like her name for stage purposes, so she changed it. She made "Theda" from "Theodosia" and spelled "Arab" backwards, which made "Bara." She went to Paris and after the usual difficulties, when the untrained and inexperienced lady attempts to prove to managers that she is an "actress," although she has not been on the stage, she received small parts at the Guignol. She was in a company at the Théâtre Antoine... she was in many other companies in the French capital, and then she drifted back to America determined to act before the camera, because she believed in the future of motion pictures. Or, that's what she said at the time. It seems likelier that Mlle. Theda wanted millions of people to know her and pictures served as the best means of accomplishing her great design, because she feels that when the great public is well enough acquainted with her, it will welcome

her on the speaking stage.

She has a voice as sweet and soothing as the sound from harp strings. It is not the voice of the usual and traditional vampire woman on

the stage. The artists and specialists in crime have called her face the most cruel and wicked in the world. Bernard Shaw's specialist in "Pygmalion" would find the coils of the python or ancient oriental poison in her voice.

"That is my aim and great ambition," she said to me, "the stage where people will see me instead of my photographs. It is true that work for the films pays a salary that is barely possible under similar circumstances on the legitimate stage. Perhaps the salary is a temptation; but I insist that I had another object in view. I wanted millions of people to receive my artistic message, to know me, for I believe that I have something to say to them. Have I partially, at least, accomplished this aim? I leave that to you to judge. A year ago I was practically unknown to the world. To-day, I have reason to believe that my face would be recognized by perhaps fifty millions of people. I get letters from Egypt, Syria, China, Australia, South America... in fact from all over the world. At first, they always tell me they hate me. They remind me of what a wicked woman I must be in real life. Not long ago, a woman walked into a New York theatre and kicked a hole in my face on a poster in the lobby. She wrote me a letter about the incident afterward, and apologized. That is about the typical case. They hate me, and then their hate seems to turn to pity, and pity is akin to love. The other day on my way to the studio, I saw a group of children standing gazing at a cart of fruit. I went up, bought them a fine basket of fruit and gave it to them. They were delighted until one little girl screamed out: 'It's the vampire woman.' Their smiles turned to expressions of fright and they dropped the fruit as if it were poison. I called them to me and talked with

them; and finally, we became friends. That's what I want to do with the great theatre-going public. No, I don't mean that I want to coax them; I want to win them.

"I have become so identified with 'wicked women' that perhaps I shall be doomed always to play that sort of character, and I don't know that I am sorry for it. Those are the characters that I can feel. Women of that sort have been the greatest dramatic forces in the world, ever since the world began. It is they who have changed the map of the world, for them, whole empires have

been bartered. They have made the greatest conflicts; therefore, they are the kernel of the world's drama. But I shall make them so beautiful, I shall express their characters so unmistakably—because I feel them so intensely—that the public will appreciate them for their dramatic strength, and me for my ability to communicate it over the footlights.

"It has been argued that acting cannot be reality, else it ceases to be acting. I tell you differently. It is impossible to act without real feeling. It is said that no human being could have endured the tortures and the sufferings of the characters played by Sarah Bernhardt during

(Continued on page 253)



Photos Underwood & Underwood
THEDA BARA

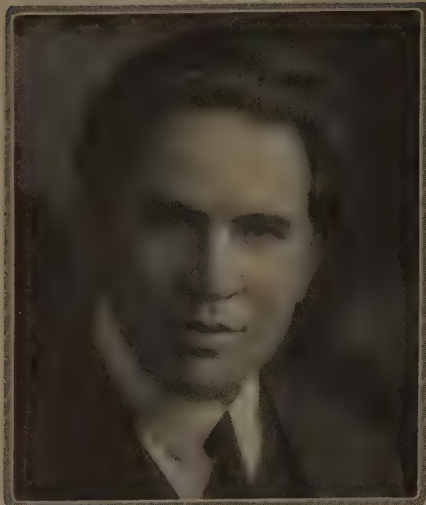
The well-known vampire woman of the screen in three characteristic poses

THEATRE MAGAZINE AUTOGRAPH GALLERY

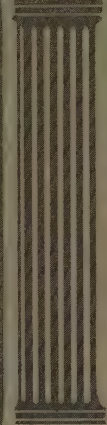


Photo McClure

Sincerely-
Mary Pickford

© Matzene
Chicago**TITTA RUFFO**
Baritone

© Reutlinger

MARIA KOUSNEZOFF as Manon

© Matzene

LUCIEN MURATORE

As Prinzivalle in "Monna Vanna"



Matzene

CONCHITA SUPERVIA
As Carmen

© Matzene

CLEOFONTE CAMPANINI

Matzene

LOUISE EDVINA
SopranoMatzene **AMEDEO BASSI**
As Pinkerton in "Madama Butterfly"

Cleofonte Campanini, as general director of the Chicago Opera Association, will give Chicago grand opera lovers not only a notable company for the season of 1915-16, but the most attractive array of singers in that city's operatic history. The season will be of ten weeks, starting November 15th. There will be performances in Italian, French, German, and English, with "The Ring of the Nibelungs" as a Sunday feature in the first half of the season. "Parsifal," also, will be given on a Sunday. Other operas in German will be "Tristan and Isolde," "Lohengrin," and "Tannhaeuser." Novelties definitely listed for a first hearing are Leoncavallo's "Zaza," Saint Saens' "Dejanire," Gunsbourg's "Vieux-Aigle" and Massenet's "Cleopatra." Montemezzi's "L'Amore dei Tre Re" will receive its first Chicago performance; and Donizetti's "La Favorita" and Massenet's "Werther" will be sung for the first time by this organization. The sopranos include Geraldine Farrar, Maria Kousnezoff, Frances Alda, Conchita Supervia, Mme. Melba, Olive Fremstad, Marcia van Dresser, Helen Stanley, Carmen-Melis, Frances Rose and Louise Edvina. In the contralto list are Schumann-Heink, Julia Claussen, Eleanora de Cisneros, Irene Pavlovskaya and Barbara Wait. Two of the greatest of living tenors are engaged in Lucien Muratore and Edoardo Ferrari-Fontana. Francis MacLennan, Giovanni Zenatello, Hans Bechstein, John McCormack, and George Hamlin are others. Titta Ruffo, Clarence Whitehill, Mario Sammarco, Hector Dufranne, and Wilhelm Beck are among the baritones.

Matzene **CLARENCE WHITEHILL**
As Wotan

The Grand Opera Season in Chicago

THE STAGE STRUCK GIRL

By the People Who Know Best

JUST what would become of the stage struck girl if she were deprived of the advice she usually receives, is too dreadful to contemplate. No one has ever had the courage to advise the working girl not to work. No one has ever painted the dangers of work to her. The honest working girl is still an appealing heroine personifying the highest virtues of her sex.

But no one advises the stage struck girl, who is also one of the working girls of this enlightened century, to go to work on the stage. No halo of sociological sympathy adorns her crowning glory. She begins the profession of being an actress with every discouragement, usually with suspicions against her that are not what they should be.

Now, what's the reason for this?

An obliquity of vision, perhaps, which the artistic instincts of those related to the theatre have acquired through long observation of the ways of the theatre.

When she succeeds, the glare of a spotlight may blind her, perhaps, to some sacrifices of the domestic hearth which her friends wilfully predicted—but her pocket-book is very much improved.

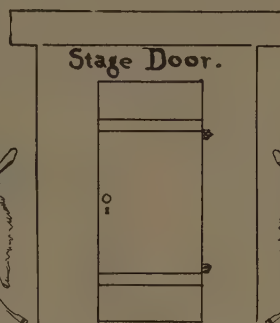
She ought to have known better, poor girl! She would have been so much happier if she had become like other working girls, a poorly paid efficient slave of the office or department store. That's what she would have been in many instances, if she had listened to the advice of those who objected to her stage career.

You can draw your own conclusions as to the good sense of the advice, and the better sense of the stage struck girl who has to find a job. Twenty-five dollars a week is a more sensible wage than \$15.00 or \$10.00 or \$8.00—yes, or even \$6.00, isn't it? That's why there are so many stage struck girls. The reason they fail, is material for a more romantic mood of writing than this, but in spite of it, they are stage struck because they are trying to get on in the world, which is always worth while.

Possibly, the early piety which causes premature baldness among so many of our most distinguished theatrical managers, came to them by giving long, careful, exhausting lectures to stage struck young women, not to go on the stage.

Daniel Frohman has undoubtedly done his share of this philanthropy. But Mr. Frohman's advice was always constructive, it was either helpful to the aspirant with promise, or it was stinging to the one without any.

"The actor and actress are the more or less haphazard development of chance," he said. "Hundreds of young men with rather good looks and hundreds of young women of rather attractive personality become actors and actresses—more or less good. Our way of producing actors is rough and ready, but many capable per-



formers have developed from it. In the polish, the finish of acting, we

fail. We possess angularities. The last fine touch, the suavity, and the last, last word in the lexicon of polish has come to us through France—and sometimes from England."

He was urging a course of stage education in our universities. As the vast majority of stage struck girls are in moderate circumstances, and are equally of moderate education, this particular outlook would not meet the emergency of

Girls are caught by the glamor of the footlights. They try to get on the stage because it looks easy. The main fault with most of them is the wide difference between what they think of themselves and what they really are. This article tells beginners just what qualifications are needed for success before the footlights.

work needed which enlists so many aspirants.

The antithesis of Mr. Frohman's opinion, advice to the greatest number, is found in what Florenz Ziegfeld, Jr., he of the "Ziegfeld Follies," has to say of his experiences as a manager. It reveals the requirement of the average girl who wants to go on the stage. Having a vague idea of what she might or might not be able to do in the theatre, she feels tolerably hopeful in applying for a position in the chorus. Mr. Ziegfeld says he receives thousands of letters from stage struck girls in the country, applying for positions in his chorus.

"The main fault with most girls that go on the stage, is the wide difference between what they think of themselves, and what they really are," he says.

"Many hopeless specimens present themselves. The thin girl or the fat girl are barred. The chorus girl must be medium, small, shapely. Those who have the figure and the dancing-sense should be hopeful. The prettiest girls come from Louisville, those with the most ginger from Philadelphia. New York presents the largest num-

ber. The average stage aspirant has rarely done any work before. She wants to work, though. Voice is not important from a modern chorus girl. There are plenty of plain girls who sing beautifully. Among girls between the ages of seventeen and twenty one finds the most promising material. After twenty-three, it is too late to begin in the chorus, the mind and the body are not plastic enough to teach. Once started in her work, however, with a level head, she may remain in the chorus twenty years, and be beautiful to look at, and to know. As the stepping stones to higher ambition, the chorus must not be despised. Such stars as Pauline Frederick, Elsie Ferguson, Lulu Glaser, Mae Murray, Anna Pennington and many others began in the chorus. Thirty-five dollars a week is the average wage. There are girls in my chorus who live like human beings, neither over eat, drink nothing but water or orange juice, go to bed after the theatre, and are up at eight A. M., getting fresh air and exercise.

The work itself does not require inordinate strength. For the frivolous girl, her life in the chorus will last about three years, and the moral disaster that follows is often in the newspapers."

Irish-American blood is the best for stage purposes, says Mr. Ziegfeld. There being no lack of it in the U. S. A., the outlook for the stage struck girl who wants to join the chorus is excellent.

But, most of the good-looking girls, most of the pretty women, for that matter, almost every woman I have met within the age zone of theatrical ambition, wanted to go on the stage. The desire to become an actress is universally feminine, it is the first desirable

job, a desirable young woman wants. Not that it looks easy, but because it pays in every way, in the pleasure of the work itself, in money, in social prospects. Hence, the stage attracts those refined young women who have been left without adequate funds to live on, in an unrefined world of sordid vulgarity. The chorus seems rather shocking to them, so they start out for the legitimate drama.

The girls enlist in the vast army of ingenues and the boys, well they usually aim at the romantic leads, the men-of-the-world parts—it is very difficult to get them to consider a juvenile rôle, at first. Young men in the theatre are like boys at play, they want to appear grown up in art before their time.

"The girls who are caught by the glamor of the footlights," says Julia Marlowe, "who try to get on the stage because it looks easy—these are the girls who are far better at home. Also, Broadway counts them by the thousands, too. That's the pitiful part of it all."

This sort of thing would be valuable because of its authoritative source, if the stage struck

girl could be found who really would be, "far better at home." Usually, she wouldn't. Generally speaking, her home is the makeshift abode of a widowed mother without means enough to support either of them comfortably, or it is a sort of severe domestic institution entirely out of sympathy with her. Or, she may have no home at all, just a society past, to stimulate her for a ladylike occupation.

"In common with almost every woman on the stage," says Frances Starr, "my first instinct is to steer away from the stage entrance the young girl who comes to me for advice."

But Miss Starr modifies the chill with a lukewarm suggestion that, "every girl should have her chance," to try and be an actress—if she dares.

This inclination, in giving good advice to the stage struck girl, to veil some mysterious secret blight in the profession of acting, defies the healthy reason, and the good sense of the average girl who wants a job on the stage. The trend of advice from actors and actresses of celebrity is singularly of one universal character. It varies only in

are not ready when the big opportunity comes." Of course, you have heard all this before, and will continue to hear it as long as you ask advice of the famous and the celebrated. But here is a bit of crude fact, which you won't get.

The stage director, who comes into direct con-

chance of a job that turns up. Don't refuse any engagement from a theatre at first, whether you like the part or not. And don't expect to hold the job by flirting with the stage director. Make good in your work, all the rest follows. We are accused of being rough sometimes, but if we were not, we should be imposed upon by the most irresistible blandishments in the world—the pretty face and figure."

There was an old stage doorkeeper, Owen by name, who spent a great part of his life observing the ways of stage struck girls, who came in to see Mr. Augustin Daly.

"It's like this," he said to me once, "the female sex is always after something, and usually they are looking for the best of it. Those who get it, won't tell how they did, and those who don't, tell a lot of lies of why they didn't. That's all there is to this theatrical scandal as they call it. If I had a daughter and she was on the level



Photo Ira L. Hill
DAPHNE POLLARD
Seen in "The Passing Show of 1915" at the Winter Garden

tact with the stage struck girl, is usually a man of stage tradition. One of his oldest traditions is that all stage struck girls are merely youngsters, who without any ability, intrude upon the director.

"There are more actors and actresses looking for jobs, when there is one, than we can take care of, and we don't always see why the beginner should take their places," said a well-known stage director.

"My experience is that stage struck girls are a burden to me in directing a new play. They are slow to understand the business of rehearsals, and they increase my responsibility to give a good all-round performance on the opening night. We have all we can do at the beginning of a busy season, to handle the professionals, no time to break in new material. Of course, we

often have to, because the management insists on what they call 'new blood' and our troubles begin when this happens. We usually give the stage struck girl a small part, then we have to stand on our hind legs to keep her off the centre of the stage most of the time.

"What do I think of a stage struck girl?"

"Don't ask me. In any other business but the theatre, beginners are given piece work, and are paid accordingly. That's what should be done with the stage struck girl. Pay her according to her work, not according to her looks. I should advise the stage struck girl to leave home with an empty dinner pail, and try to fill it for a year by working in a stock-company-factory, then she will find out all about herself."

"How's a girl going to get on the stage?" he was asked.

"Hypnotism—or better still, take the first

with herself and other people, I'd give my consent, for actin' is as good a way to earn a livin' as any other. There's good and bad in every walk in life, there's no choice when it comes to that sort of thing."

A little mousey old man who had pushed scenery across a stage since he was a boy, always grew melancholy when he saw a beginner in the theatre

"I've see'd 'em come and I've see'd 'em go, on, and on, and on till there wasn't a chance on earth for them—still they'd stick. It's queer, ain't it? Once one of them pretty young things gets paint on her face, and a new frock on, you can't drive her out of the theatre. Sure, some of them are cut out for it but them that ain't, what becomes of them, eh?"

Amusing side lights on the serious business of getting a job on the stage, aren't they?



White
Sam B. Hardy and Eleanor Painter

regard to the different forms of expression each uses. In brief it is this:

"You must have a natural equipment, good looks, youth, courage, industry. Mere beauty is not important, you must have personality, and beyond all, expressiveness of features. Your figure must be expressive, too, a fluent physique. Any fault of accent or awkward mannerisms must be overcome, and the carrying voice must be trained.

"As to influence?"

"That's all nonsense. The front ranks of the theatrical profession are not gained that way. A little influence at the start may make it a bit easier but hard work retains the foremost positions. Good looks you must have, because the box office commands it. Genius is merely another name for hard work with no let up. The tragedy of failure is usually brought about because girls



White
Al Shean and Eleanor Painter

MOGUL

EGYPTIAN CIGARETTES

**CORK TIP
OR PLAIN END**

**"JUST LIKE BEING
IN CAIRO"**

Smarquros
A CORPORATION
Makers of the Highest
Grade Turkish and
Egyptian Cigarettes
in the World.



15¢



THE FOLLOWING ADVERTISERS HAVE USED
SPACE IN THE OFFICIAL PROGRAMME
OF THE
Metropolitan Opera House
LAST SEASON

Aeolian Co.
Andrew Alexander
B. Altman & Co.
American Tobacco Co.
Best & Co.
Cammeyer
Columbia Graphophone Co.
Fownes Gloves
E. M. Gattle & Co.
Gaulois Tire Corp.
C. G. Gunther's Sons
Hardman, Peck & Co.
Dr. Jaeger's S. W. S. Co.
A. Jaekel & Co.
Kelly-Springfield Co.
Knabe
Krementz & Co.

Liggett & Myers Tobacco Co.
Lord & Taylor
P. Lorillard & Co.
Lucile, Ltd.
H. R. Mallinson & Co.
Mehlin
Michelin Tire Co.
The House of Philip Oriol
Park & Tilford
Pond's Extract Co.
Revillon Freres
Mme. Helena Rubinstein
Shanley's
C. C. Shayne & Co.
U. S. Rubber Co.
Victor Talking Machine Co.

Send for Rates and Particulars

THE THEATRE MAGAZINE CO.
PUBLISHERS

8 West 38th Street

NEW YORK



Budweiser

**NATURE'S
NOBLEST BEVERAGE**

WHEN American soils bring forth better
Barley—

WHEN old Bohemia grows better Saazer
Hops—

WHEN Nature's springs bubble forth purer
waters—

WHEN brew-science has been developed
to a higher art—

THEN, and not till then, will it be possible
to brew a better beer than Budweiser—
the home drink of Americans.

Visitors to St. Louis are courteously invited to inspect our plant—
covers 142 acres.

ANHEUSER-BUSCH
ST. LOUIS-U. S. A.

When Queen Elizabeth Went to the Theatre

In the early days of the playhouse—in the days of Queen Elizabeth—they stood up or sat on hard stools. If you were somebody you got a stool. Elizabeth, being a big somebody, had a cushion on hers.

There was no music, no decoration, no scenery. When the curtain was raised they hung a sign on a side wall asserting that this was a Donjon Keep, or a Ruined Mill, and everybody did their best to believe it. For the second and third acts the signs were changed and everyone had to imagine the new scenery.

Changes and improvements have been made since that time. The drama itself has passed through many periods of transition. There is the wonderful acting, of course, the fine scenery, and artistic effects, the beautiful theatre. But the stage even to-day has its limitations. Only a few scenes—three or four—may be shown. The expression is limited to the space on the stage. You are not permitted to see things in a big way, but have to be content with listening to some actor describe the happenings that went before the opening of the play.

Triangle plays will change all this. Elizabeth's Theatre and the magic marvels of the Griffith-Ince-Sennett productions are the two extremes of dramatic art.

These modern masters don't hang out little signs on little walls. They are not bothered by small stage space. They don't have to let an actor tell you of previous happenings. They show you just what took place. They take you over miles and miles of wonderful country, show you peoples you have read about only in books. Their geography is limited only by their wonderful imaginations and the resources of this planet. They don't deal in the crudities of paint and canvas. They deal in big natural effects: mountains, rivers, plains and seas.

They don't hold you to one emotion, either, but rush you swiftly through the gamut of them all. They give you comedy, tragedy, laughter, tears, sympathetic smiles and tense drama, all in rapid succession.

Triangle plays may now be seen at the Knickerbocker Theater, their home in New York. Every detail in their presentation has received the most careful consideration. All will be in the best theatric environment, for that is a vital part of the Triangle plan—Comfort—Quality—Achievement. Triangle Plays are also appearing in our own theatres in Philadelphia and Chicago.

TRIANGLE FILM CORPORATION.

The New Plays

(Continued from page 224)

finally, of the barriers between man and wife including the payment of the husband's shortage by a friend and the splendid fellow who was about to betray him, constituted the main points in this play. In its details it was an extremely interesting play, although not enthralling long run. It failed to satisfy. Was the subject too trite? The really interesting characters were the former admirer of the wife who extricated the husband from his criminal position, excellently played by Dodson Mitchell, and the rich Irishman who was about to take the wife away from the weak man and who contributed half the sum necessary to rescue him. Montague Love, with his manly generosity, atoned for his own folly in such an amiable way that the disreputable character in the play became the chief character. Olive Tell, as the wife, suffused the play with the charm of her perversities and personal attractiveness. Mr. Robert Edeson is always forceful, but on this occasion he was better as an actor than as a character.

39TH STREET. "THE UNCHASTENED WOMAN." Play in three acts by Louis K. Anspercher. Produced on October 9th with this cast:

Hubert Knolys, H. Reeves-Smith; Mrs. Murtha, Jennie Lamont; Miss Susan Ambie, Isabel Richards; Caroline Knolys, Emily Stevens; Lawrence Sanbury, Hassard Short; Hildegard Sanbury, Christine Norman; Miss Emily Madden, Willette Kershaw; Michael Krellin, Louis Bennisson.

Dr. Anspercher has written several plays with varying success. His latest, however, "The Unchastened Woman," is easily the best play of the season. It is an accomplishment of fine literary finish and keen observation of life. It possesses not only style but conforms to the best traditional requirement of technic. Caroline Knolys acted with brilliant dramatic variety by Emily Stevens is a wonderfully subtle and consistent study of a cruel self-indulgent woman, whose egotism nearly ruins a young couple and generally upsets the poise and comfort of all with her ken. H. Reeves-Smith, Jennie Lamont, R. Hassard Short, Christine Norman and Louis Bennisson do splendid justice to the author's vital creations.

MANHATTAN. "STOLEN ORDERS." Drama in four acts by Cecil Raleigh and Henry Hamilton; incidental music by J. M. Glover. Produced on September 24th.

Merely for the sake of record "Stolen Orders" may be mentioned. It is an imported melodrama of the cheapest kind. There may have been a slight excuse for its production in England owing to the war, but it falls very flat here. As a scenario for a moving picture its chance for a longer life might have been better.

The French Theatre

(Continued from page 226)

In addition to those artists already named, the Director of the French Theatre has also been able to secure the services of Mesdames Andrée Méry, Lillian Greuze, Mado Diza, M.M. Brousse and Joffre, a nephew of the general. Andrée Méry is one of the favorite pupils of Antoine. It is highly improbable that America would have seen her this year if Antoine had a theatre in Paris. She has created the leading female rôles in all of Brieux's plays and appeared in many note worthy productions such as Antoine's final venture at the Odéon—"Psyche" and in "Le Roi Lear" as Cordelia. Her delicate high bred beauty, coupled with her intellectual and dramatic ability has placed her high in the opinion of the French critics. An altogether different type but one equally Parisian is Mlle. Lillian Greuze, a pupil of Bernhardt, with whom she appeared at the age of fifteen in "Les Buffons." She has been engaged successively at the Gymnase, the Porte Saint Martin and the Athénée, and is known as one of the four prettiest ingenues in Paris. Like most of the French actresses she has been very active in Red Cross work. She is to play the leading rôle in "La Petite Peste." Mado Diza, a pupil of Alexandre who has been killed in the war, has made tours in England, Germany, Switzerland and Belgium playing the classics. She also appeared in "L'Assaut" the play by Bernstein which she Paris and London talking two years ago. M. Brousse won first prize at the Conservatoire three years ago and has just been engaged at the Comédie. To come here he was obliged to get a leave of absence.

There is promise of another great treat for the public namely the possibility of the coming of Mme. Pierat, Marie Leconte and M. de Féraudy, all of the Français. It is to be most earnestly hoped that this possibility may become reality for these three artists are most exceptional and very typical of the best in French drama as seen at the Théâtre Français. Mme. Pierat heads the "younger set" there. It was due to her remarkably ability and distinct charm that "La Marche Nuptiale" created such a furore when it was revived at the Comédie two seasons ago. Marie Leconte is delightful and interesting in the rôle of "Jeune fille" with a sparkle and vivacity which never grows old. M. de Féraudy has immortalized many interpretations. One of his famous modern rôles is the lead in "Les Affaires sont les Affaires" or "Business is Business," a rôle played here by William Gillette.

All in all the new season promises to be the most remarkable one yet in the career of this new enterprise. A notable list of patronesses have already proffered their aid.

MARIE McNALLY.

New Dramatic Books

DRAMATIC POEMS, SONGS AND SONNETS. By Donald Robertson, Actor. Seymour, Daughaday & Company, Chicago.

Most of these poems are short, the longest being ten pages, and, being more than two hundred in number, represent many moods, occasions and inspirations. To a considerable extent they reflect stage life and stage friendships. It is proper to observe that a community of artistic interests gives a wide range to such friendships and a sincerity of appreciation based on achievements. Mr. Robertson is firm in his touch, with an evidently trained grasp of metrical form and a marked sense of refinement in literary expression. The poems are too numerous to characterize except in a general way: they reveal an amiable nature, loyal in friendships, true to high ideals in life, and are the product of a vigorous and cultivated mind, philosophical and practical as well as poetic. One may well believe that Donald Robertson, with more concentrated effort on material requiring larger treatment, as in dramatic poems or plays, could achieve distinction. This book of poems is largely personal, subjective and reflective; a larger field is open to him in work of a creative kind.

JOHN McCULLOUGH, AS MAN, ACTOR AND SPIRIT. By Susie C. Clark. Broadway Publishing Co., New York.

As a biography this book gives a comprehensive, but not elaborate account of the life of John McCullough, authentic, of personal knowledge, and with a few new details; but more importance, if that is the word to use, is attached to communications from the actor, through a medium, from the Spirit World. The editor of these preachings and observations is convinced that John McCullough, as indeed others who have gone before, are interested in mundane matters and are ready to express themselves on occasion. Many readers, no doubt, will wish to read this record of talks with the actor since his death or translation. What he says is wise and helpful enough, and certainly is not unworthy of him. Some passages, indeed, have a touch of eloquence, and in kindness of heart they are characteristic of the man as his friends knew him and as the public thought of him. Thus, even if the messages are not accepted as revelations, there is nothing subject to trivial comment in them. To those who have given their faith to Spiritualism the book will be of uncommon interest.

"ROBBERY UNDER THE LAW." By the author of "Scorpio." Palmetto Press, North Carolina.

Mr. Chaloner, who escaped from the restraint of an asylum in New York State and established his right to freedom in another State, Virginia, and who, on apt occasion, set going the somewhat famous expression "Who's Looney Now?" has written a book in attack of lunacy laws. "Robbery Under the Law" is the title of a play by Mr. Chaloner, which occupies ninety-seven of the two hundred and forty closely printed pages. The plan is to produce the play widely as a performance. It embodies much of the author's own experience, and, naturally, is lurid and extremely dramatic in some of its scenes. It shows no great stage skill, but it has the imaginative qualities and force to be expected from a writer who is not slow in self-praise and who was assured by the late Professor William James that he had the psychic temperament and the qualities of a medium. The frontispiece of the book represents the author, from a portrait bust, in the uniform of Napoleon. The second section of the book is devoted to "The Hazard of the Die," a play in three acts, of the last days of the Roman Republic. In the preface to this play Mr. Chaloner says, in blank verse, that, "Thus th' English drama's incarnate in me," meaning Shakespeare's psychology and Marlowe's "mighty line." Additional publications in the volume discuss, in form of romance and otherwise, the dangers of conspiracies against the sane to imprison them in asylums.

Books Received

WRITING AND SELLING A PLAY.—By Fanny Cannon. New York: Henry Holt and Company.

THE THIEF.—By Henry Bernstein. Translated by John Alan Haughton. Garden City, N. Y.: Doubleday, Page & Company.

THE MYSTERY OF A PYRAMID.—By Frances A. Hood. Published by the author.

CONTEMPORARY FRENCH DRAMATISTS.—By Barrett H. Clark. Cincinnati: Stewart & Kidd Company.

OLD BOSTON MUSEUM DAYS.—By Kate Ryan. Illustrated. Boston: Little, Brown and Company.

THE SERPENT OF OLD NILE.—By John Armstrong Chaloner. Palmetto Press: Roanoke Rapids, N. C.

THE ART OF BALLET.—By Mark E. Perugini. Illustrated. Philadelphia: The J. B. Lippincott Company.



Dressing for the theatre!
Enjoy supreme lighting luxury with a

VANITIE

Portable Electric Lamp

It serves every lighting purpose. Particularly adaptable for use in the dressing-room, bedroom and bathroom.

Fixed in a moment to the dressing-table, mirror, wardrobe, or shelf—and instantly adjusted to ensure a clear unobstructed light free from glare and protecting perfectly your eyes from strain.

Simple, compact, durable, handsome in appearance and pre-eminently practical in use. Its moderate cost, five dollars (Canada five fifty) is quickly repaid in added lighting comfort, luxury and convenience.

See a VANITIE today! At all good stores. Look carefully for the trademarked name on base.

"ILLUMINATING NOTES"
tells you of its hundred uses. Write for copy to-day.

ALADDIN LAMP CORPORATION
Suite 1842, 40 East 45th Street, New York
The VANITIE makes an ideal gift

The Files of the Theatre Magazine are Invaluable to Collectors

Bind Your Numbers of the Theatre Magazine

Readers who have preserved their copies and return them to us in good condition, by express, prepaid, will receive a complete copy, together with title page, table of contents, on payment of \$3.

The Fourteenth Year (1914) is bound in TWO VOLUMES

Twenty Years a Star

(Continued from page 236)

deal in filth and the American public doesn't like it.

"I think the Germans and the English write better plays than we do because they have had a longer time to learn. The older nations have more examples of perfect work as models for their writers."

"You said you would rather go back thirty years to the time of small salaries and no cares. What about the privileges and opportunities that come with starr'ng?"

May Irwin pursed her lips in the pout that is so effective a weapon in her arsenal of comedy.

"They don't outweigh the responsibilities," she retorted. "You know yourself that with larger means come more responsibilities. One assumes the responsibilities. As for the privileges and opportunities, what are they? People invite you out to stare at you. They do not ask you to be their guest because they like or enjoy you. Their motive is sheer curiosity. They want to know how you live and what you think, what kind of a person is behind the parts you play. I do not mean artists nor writers nor musicians because they are of the same taste and mind and speak the same language as the actor. But they are a small minority. The others are mere curiosity seekers so far as actresses are concerned."

"With a star's responsibilities grows her sensitiveness. I have been on the stage for forty years, since I was a child of twelve, and I have never had an unfavorable criticism. If I should have one now I should feel it most keenly, more keenly in fact, than when I was a leading woman and had no care other than to play my part as well as I could and draw my salary."

"But you wouldn't advise ambitious young actresses not to fix their eyes upon the stars?"

"No, but I should say to them, 'Be sure that you are no mere star over night.' A young girl plays an ingenue rôle sweetly. She's pretty and engaging and although she has only been on the stage two or three years, some manager wants to star her. She will be wise to refuse. For she has not had time to learn the art and to acquire the force for starring. I said I had been on the stage for forty years. I have been a star for twenty years. I have been playing twenty years before I starred or was ready to star. 'Make haste slowly' is the best advice I can give to an ambitious actress who wants to be a star. That is borrowed advice but it applies, and I would add on my account, 'And then don't expect a life of joyous ease. If you do the surprise of your life is waiting for you around the corner—where the electric lights spell your name.'"

GREAT BEAR SPRING WATER

50c. the case of six glass stoppered bottles

Theda Bara

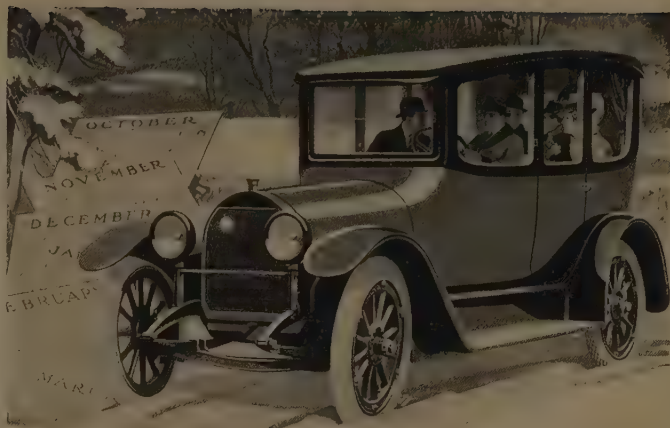
(Continued from page 246)

her long and wonderful career. I cannot speak for Bernhardt; but I can for myself. When I play a part, I live it, I am nobody else, and my companions often remind me that I say strange things and do strange things afterwards; for I am still in the character. Sometimes I do not regain full self-possession again until after I have slept. Thus, after a day of acting in a big part, I usually hurry away from the studio in an automobile and my maids get me into bed as soon as possible. I cannot control myself until after I have had a sleep, the great forgetfulness.

"These things only further my belief in re-incarnation. I can tell you of at least four times that I have been on earth, yes and I believe I could relate to you convincing incidentals of those lives. I am convinced, for example, that I was Ar Minz, the real Carmen. I know it and I have always known it. I lived in ancient Egypt, probably at Thebes. That city is as vivid in my mind and recollect on, as the streets of New York to-day. I remember crossing the Nile on barges to Karnak and Luxor as plainly as I recall crossing the Hudson on the ferry to-day to come to the studio at Fort Lee. I do not expect other people to believe this; I know they will not; so usually I avoid mentioning the subject because people will think either that I am seeking sensational and cheap publicity, or that I am a fool. And I am not a fool. People just will not understand; perhaps they cannot and should not. See there—"

She reached into the low necked bodice of her gown and pulled out two clay models of the ancient Egyptian god, Amen-Ra.

"They call me superstitious and I do not attempt to deny the allegation. Let it go at that, but it is more than superstition. He was my protector in the days of long ago and he is my protector to-day. When I was a little girl, my mother was walking with me past a shop in Par's, where these were on view in the window. I wanted them because I recognized them in an instant. I went back each day and stood fascinated by them. One day, my mother bought them for me and they have



A Car for Every Month in the Year

THE ALL-YEAR Car, a Kissel idea, supplies for the first time the comfortable and continuous every day use of one car the year 'round without sacrificing appearance or refinement. A closed car in winter—a touring car in summer.

The KISSELKAR ALL-YEAR Car

The new ALL-YEAR Cars—a Five-passenger Touring Car with Sedan Top and Four-passenger Roadster with Coupe Top—have captured motordom. Kissel Tops can be quickly attached or detached in your own garage as often as weather conditions dictate.

Prices range from \$1050 to \$2000.
Agencies in all leading cities.
Literature on request.

KISSEL MOTOR CAR COMPANY
416 KISSEL AVENUE
HARTFORD, WIS.



WHO'S WHO IN THE THEATRE, 1914-15

JOHN PARKER, Editor

With an introduction by SIR HERBERT BEERBOHM TREE

8 vo. Cloth. 946 pages. Net, \$3 00

This book is primarily intended to be a biographical dictionary of the more prominent persons connected with the contemporary stage, not only of those engaged in the actual profession of acting, but also of managers, dramatists, musical composers, critics, etc.

MAKING-UP

By JAMES YOUNG. a small 8vo. Cloth. With great many illustrations. \$1 25

Here is a book that many ambitious players and amateurs will welcome. This work shows the different phases of make-up and every section is thoroughly covered. They are as follows: Section I, Making up—a history. Section II, Requirements. Section III, Methods of make-up. Section IV, Features. Section V, Types and nationalities. Section VI, Interesting talks on make-up by prominent actors.

THE THEATRE MAGAZINE—Book Department
8 WEST 38th ST., NEW YORK

"I WISH I COULD INCREASE MY INCOME!"

How often have you heard this, or said it yourself?

The Theatre Magazine offers you a splendid opportunity to earn money in your hours of leisure.

Hundreds are now doing it—why not you?

Among your friends and (acquaintances) you can secure subscriptions to the Theatre Magazine—the most unique periodical in the country.

Write for terms and particulars. Address
CIRCULATION DEPARTMENT.



The Goal of Cigarette Perfection

for men who prefer to roll their own cigarettes, can only be attained with Riz La Croix "papers." Because the supreme *Quality* of these world-famous cigarette papers insures absolute smoke-satisfaction at all times and on all occasions.

RIZ LA CROIX

(Pronounced: REE-LAH-KROY)
FAMOUS CIGARETTE PAPERS

Give the best results with any tobacco. Smooth, round, firm cigarettes, that hold their shape—rolled in a few seconds without bother or fuss.

The extreme thinness and lightness of Riz La Croix make cigarette rolling easy—a real pleasure.

You get the pure flavor of the tobacco—no "paper taste" in the smoke—because combustion is perfect.

Naturally adhesive, because made of best flax-linen—a pure vegetable product.



Two interesting, illustrated Booklets—one about RIZ LA CROIX Cigarette Papers, the other showing how to "Roll Your Own" cigarettes—sent anywhere in U.S. on request. Address The American Tobacco Company, Room 1245, 484 Broome Street, N. Y.

PLAYWRITING

BY SYSTEMATIC INSTRUCTION

FOR the present—the terms subject to change at any moment—THE AMERICAN PLAYWRIGHT offers A Course in Playwriting, inclusive of a single full unreserved analysis of your play, consisting of the following printed bound volumes, to be sent at once on payment down of \$40.00: "The Technique of the Drama" (294 pages); "The Analysis of Play Construction and Dramatic Principles" (350 pages); "Examination Questions" (84 pages); "Answers" to the same by the School (193 pages); "Supplementary Letters", several hundred pages, but for the present in typewritten form, so as to admit of additions and emendations up to the time of printing, when you will receive, in their stead, the bound volume; "The Philosophy of Dramatic Principle" (300 pages); "Why Plays Fail" (300 pages). There is a Post Graduate Course of exercise work in playwriting, on assignments, and of collaboration and revision. Subscription to the monthly magazine, \$1.50 a year. The Course to be had also by instalment payments. Address

The American Playwright, 1440 Broadway, New York

AMERICAN ACADEMY OF DRAMATIC ARTS

The Fall Term of the Junior Class Opens October 26.

Connected with Mr. Charles Frohman's Empire Theatre and Companies

Recognized as the Leading Institution for Dramatic Training in America

BOARD OF TRUSTEES
Franklin H. Sargent, President
Daniel Frohman John Drew
Benjamin F. Roeder Augustus Thomas

Founded
in 1884

For catalog and
information apply to the Secretary
Room 152, Carnegie Hall
New York

never left me since. I sleep with them; they are always concealed about my clothing when I am acting....yes, even when I play 'n such pieces as 'The Devil's Daughter' from D'Annunzio's 'La Gioconda' in which you wouldn't think I wore enough clothing to conceal them. Do you believe in astrology? Of course you do?"

I shook my head and Mrs. Satan gave me a pitying glance as we strolled into the stucco city of Cordova, Spain, which had been built for her enactment of "Carmen." She pointed the way to a seat beside an old fountain. More beautiful than Carmen ever was, or any other cigarette girl who sat in Spanish p'aza!

"Last night I was looking at the stars again. I can think of nothing else to-day, for I read it again and again. Also, I read it in the crystal, for there I see not only the past, but also the future. Theda Bara will not live long. I am certain of it. I have never lived long....but I have never been so ambitious before. Therefore, I work and work, and think and think about my work. If the world would only know; they will have films of Theda, but Theda will be no more. But before that time, audiences must hear me speak; I must be more than a dumb actress."

In time we left the plaza and strolled back to the studio. A maid brought in Mlle. Theda's luncheon. It consisted of raw beef and lettuce leaves. Amen-Ra in clay reposed at either side of her plate as she lifted the vampire food to her mouth. Cincinnati? No, it's impossible. Theda Bara must have been born on Saturn, Mars....or perhaps on Venus.

Largest Music Hall

(Continued from page 229)

a modest youth from Utah, in whom some see the successor of Victor Herbert. The entertainment is in two acts and twenty-five scenes. Best among these measured by wit and novelty were the scenes "In the Subway," "Outside the Polo Grounds," "Madame Flair's Emporium of Chic," "A Modern Polling Booth," "A Naval Review of the Hudson," and the "Burning of Times Square," a fiery hint at the need of preparedness for war.

The prima donna, Vera Michelena; Adelaide and J. J. Hughes, dancers; Trixie Friganza, Blossom Seeley, Mana Zucca, Mabel Elstner, Josephine and Cross, with the comedians, Bert Leslie, Teddy Webb and Lew Hearn, were the chief performers. Sweeping the program on to success is a whirlpool of beautiful girls, constituting an enormous chorus.

Mr. Wayburn will send the first attraction on tour and replace it by others, as occasion requires.

The Century Music Hall enterprise should be judged more by its intentions and its social features, than its first program offering.

It is designed to resemble Koster and Bial's the music hall of Twenty-third Street, directed by Oscar Hammerstein, that lingers pleasantly in the memories of those who prefer amusement of the casual, rather than the set, kind, and the privilege of a "place to drop in." A. F.

GREAT BEAR SPRING WATER

50c. the case of six glass stoppered bottles

Clothes and the Drama

(Continued from page 234)

that fits like a glove, hangs like a mist, and suggests morning after morning spent with the exacting dressmaker. I adore the poor little tenement house girl when she goes to a party, because she has to look spiky, and the only way she can do it with a semblance of consistency, is by sporting borrowed clothes. That of course she does, and the situation is saved.

It is all exceedingly exhilarating to me. I gaze on my programme for the *locale* of the last act, perfectly convinced that it will be one in which the "star" can look her best and her most expensive. Usually I find that everything is admirably arranged. Even if in the last act she is ruined—I mean peculiarly ruined, because the other sort of ruin is garbed exclusively in black—she looks extremely nice and eminently prosperous, and though she tells you she makes all her own clothes, it doesn't matter at all. She is perfectly spick-and-span.

I cannot help thinking that many an admirable play is kept from our stage, or played only at trial-matinées (which is practically the same thing) simply because the characters dare not dress for dinner because the dinner takes place in the kitchen. Big interests—those of the capitalistic entrepreneur, the dressmaker—cannot be disregarded. Our drama is a drama of clothes, and is likely to remain such for a long time. We like clothes—at least some of us do—and we are taught to like them. We are not satisfied—at least some of us are not—with looking into shop-windows, and giving our imagination scope, as I gave mine scope when I went to Earlscourt. Graceful feminine writers describe the clothes worn on the stage, in terms that none but the initiated can understand, and the wily press-agent writes many a scintillant story of the "star's" gown. On every programme you may read the names of the purveyors of the various costumes, and your sartorial

Have You Written a Play?

CONVINCED that there are in this country many dramatists of talent whose plays, now that the keen foreign competition has been removed, should come into their own; confident moreover, that there are potential playwrights in this America of ours who only need encouragement to be inspired to use its gigantic interests and widely diversified modes of life and manners for dramatic material—The Theatre Magazine has provided for its readers—

A Market Place for Plays

From the very nature of our business we are in touch with all things theatrical.

We know that a play which may meet the immediate requirements of one manager will be completely wasted on another.

We can bring your play to the attention of the particular actor or actress for whom it might be a suitable vehicle and obtain a consideration quite impossible for the unknown playwright to command.

Managers are continually looking for new ideas—send us yours and let our expert critic read and pass upon their marketable qualifications.

A moderate registration fee of \$10 is asked and in event of sale the usual agent's commission of 10%.

Address

Theatre Magazine
Play Department



Club Cocktails

The introduction to the hospitable board can be achieved under no more auspicious circumstances than through the medium of Club Cocktails. It is the right start that portends a successful end.

Experts blend the choicest liquors, mix them to measure, age them to smoothness in the wood.

All varieties at your dealer's



G. F. HEUBLEIN & BRO.
Hartford New York London
Importers of the famous
Brand's A-1 Sauce

THE EMPIRE STATE ENGRAVING COMPANY

165 WILLIAM STREET,
NEW YORK

TELEPHONE 3880 BEEKMAN

education, hitherto neglected, is carefully considered.

"I wonder how on earth she found that dress in a mining camp?" I heard a woman ask of her escort at a recent production, when the most complicated Parisian creation was trotted out in an Arizona scene.

And all he said was: "Girls will be girls, you know."

The able playwright to-day is the man who realizes the obsession of clothes, and vigorously contrives that his heroine shall wear them—just once—even if the entire fabric of his play depends upon the portrayal of poverty and squalor. There are many such playwrights, and the nightmare of clothes must give them many evil moments. It is horrible in real life to be poor, but it is really worse on the stage to look poor. The drawing-room scene is the popular scene. It is for the "big reception" that the women wait.

The black gown, for some occult and ludicrous reason is emblematic of the girl who is ruined! But the Parisian gown, worn irrelevantly in vulgar display, is more emblematic of the play that is ruined. The former is driven "out into the night;" the latter, "out on to the road"—which is worse.

ALAN DALE.

“Hamlet” at the Front

A performance of "Hamlet" by soldiers of the British Expeditionary Force within a few hours' distance of firing line is described by the "Times." An officer of high standing who saw the play hit off the situation:—"Our men do not live on bully beef alone; they need some food for the mind, and there is nothing better for them than the great thoughts of our great writers." The play was performed in costume, with scenery painted in camp, and with not a word misplaced or forgotten in the rendering. Four scenes were chosen—the ghost scene; the room in the castle where Hamlet decides on revenge; the great soliloquy; and the graveyard. A sergeant-major acted as stage carpenter, two A.S.C. men prepared the footlights, and two privates of the London Scottish painted the scenery. Long before the time of starting, a great queue assembled. The colonels and officers of the battalions represented, honoured the production by their presence; also the matrons and nursing staff of the hospitals, and over a thousand men gained admission. The doors and windows of the hut were opened so that the crowd outside could hear.

The company (adds the correspondent) had learnt its parts from two books in the spare time allowed in three days, and acted, in a way that baffled the keenest critics, to an audience whose vociferous approval would make any actor—Shakespearean or variety—green with envy. Hamlet will long be remembered; a 6ft. 2in. Horatio and limping with a convalescent ankle could not, through physical disparity, keep himself within his shadow; the Ghost wore a fine suit of old French armour shrouded in white muslin. The proceedings were brought to a close by Henry V., clothed in all his shining accoutrements before Harfleur. Flashing his great sword he cried out the famous speech before the battle:—

Once more unto the breach, dear friends, once more,

Or close the wall up with your English dead—and so on, right through breathlessly to—

The game's afoot, follow your spirit. And upon this charge, Cry God for Harry, England and St. George!

The effect was electrical. Had the bugle sounded the charge every man would have rushed out of that building, on the instant, as he was. All the latent warrior spirit of our race seemed to leap to a flame.—*Liverpool Mercury.*

New Columbia Records

One of the largest lists of records ever put out by a talking machine company will be found in the November supplement of Columbia records. This supplement appears in new form, and is the most artistically beautiful and thoroughly informative and interesting supplement ever issued. Opening with two dramatic tenor solos from "Otello" and "Carmen," sung by Ferruccio Fontana, the list contains a large number of favorite folk songs such as "Good Bye Sweet Day," sung by Julia Claussen, "The Bloom Is On the Rye" and "I'll Take You Home Again Kathleen," sung with genuine emotion by Oscar Seagle, "The Lass With the Delicate Air" and "Flow Gently Sweet Afton," the second offerings of Mme. Corinne Rider-Kelsey, a new Columbia exclusive artist.

Among the best instrumental selections of the month is the stately Hebrew melody "Kol Nidrei," played by Pablo Casals, the Spanish "cellist, two delightful selections performed by the Barrere Ensemble, and a distinct novelty introducing the marimba recordings of the musical sensation of the Exposition, Hurtado Brothers, native Guatemala marimba players. The popular strains of "I Hear You Calling Me" and "The Rosary" are feelingly played by instrumental trios.

In addition to the standard offerings, there are fourteen of the most popular songs of the day, six splendid dance selections and two pages of novelties, including the first recordings of a drum solo on any record.

Advt.

Hampton Furniture
of a Fine Personality

THOSE old-world Dining Rooms of the days of the English Georges, so imbued with the personality of their dignified occupants, offer pleasing suggestions for the furnishing of the home of today.

At the Hampton Shops one may find not only those tapering-legged Tables, those shield-backed Chairs and those Pedestal Sideboards with their dignified classic urns, but also the helpful wisdom and taste of experts who will aid in choosing such hangings and decorations as may unite in composing one harmonious whole.

Write to us for our new Portfolio of delightful drawings of Hampton Rooms.

HAMPTON
SHOPS
34 AND 36 WEST 32d STREET
NEW YORK



An Interesting Play, An Enjoyable Evening

With the Play Diary these pleasures do not end with the evening. The Play Diary is a handsome book, 10x14, beautifully bound in silk cloth. Japanese vellum used throughout and gold lettering on the covers. It contains 80 pages with title page and index.

Four pages are reserved for each play—with printed headings for the date, name of the theatre, the play, a place for the Programme, names for the members of the party, two pages for illustrations, a page for personal criticisms and reviews, and space for the seat coupons.

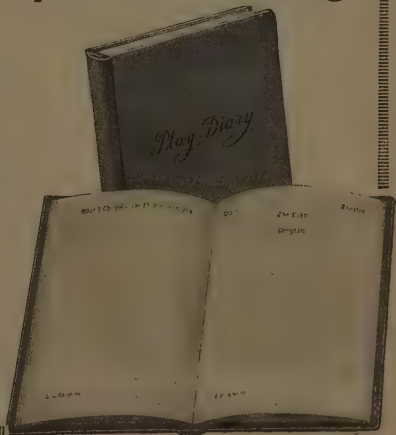
It makes an attractive addition to your library table and is a source of much interest and pleasure not only to yourself, but to your friends.

Price \$3.00—sent prepaid

THE THEATRE MAGAZINE

8-14 West 38th Street

NEW YORK



Vafiadis VAH-FEE-AH-DEES CIGARETTES

Purveyed to The Household of the Khedive, The Imperial Court of Austria-Hungary, His Royal Highness Prince Philip of Saxe-Coburg-Gotha, The Imperial Court of Japan, etc., etc., etc. The Principal Continental Clubs and the Regimental Messes of India, Burmah and Canada.

SO that the Americans who have smoked our Vafiadis Cigarettes abroad may obtain them at home, the Liggett & Myers Tobacco Company, who import them, have also been entrusted with the responsibility of their production in the United States, for which purpose we have provided the blending formula of our Cairo house.

Theodoro Vafiadis & Co

Cairo, Egypt

Bombay Calcutta
20, Esplanade Road 4, Dalhousie Square
Rangoon London
72, Merchant Street 19, Basinghall Street

Packets of 10, 25c — tins of 100, \$2.50 — imported sizes higher in price. To be had at the better places, or mailed postage paid on receipt of price. Liggett & Myers Tobacco Co., Fifth Avenue, New York.

An exclusive portrait in colors of
Geraldine Farrar as Carmen

will ornate the front cover of the December issue

The Keeley Treatment

TAKES AWAY THE
APPETITE FOR DRUGS OR DRINK

Drunkenness and drug using are nervous diseases. Our scientific treatment restores nerve cells to original unpoisoned conditions—does not nauseate. No inconvenience experienced in discontinuing the use of our remedies. Half a million cured in thirty-five years.

FOR INFORMATION WRITE TO FOLLOWING KEELEY INSTITUTES:

Hot Springs, Ark.
Los Angeles, Cal., Marsh-Strong Bldg.
San Francisco, Cal., Douglas Bldg.
Jacksonville, Fla.
Grand Rapids, Mich.
735-35 Ottawa Ave., N. W.

Bloomington, Ill.
Marion, Ind.
Pittsburg, Pa.
Omaha, Neb.
Portland, Maine

Columbus, Ohio
Oklahoma City, Okla.
Philadelphia, Pa., 313 N. Broad St.
Pittsburg, Pa., 4246 Fifth Ave.
Omaha, Neb., Cor 25th and Cass Sts.
Salt Lake City, Utah

Seattle, Wash.
Waukegan, Wis.
Winnipeg, Man.
Guatemala City, Guat.
Mexico City, Mexico
London, England

Eternal Magdalene

(Continued from page 227)

enough to take representatives to Cleveland. "Don't sell until you get our offer," said one. "We'll pay you one thousand dollars more than anyone else," said another.

In the meantime, Mrs. Al H. Woods had reached Cleveland. She saw the play and wept, a sure indication to her that it had something in it. Not trusting to this first impression, however, she went again and wept. She came a third time and she saw that other women were weeping. Then she introduced herself to the author and said: "Don't sell this play until you have talked to Mr. Woods. I have put in a long-distance telephone call." The Selwyns sent their representative and Arch Selwyn followed the first report he received by a quick trip to Cleveland. Many other producers did likewise, but as they lost out in the race, no use to mention their names. Men who had seen nothing in the manuscript when it was submitted to them, soon became intensely interested. Selwyn and Woods landed the "plum" and paid what is said to be a record "advance royalty in America to a new author."

At the close of the two weeks stock engagement, before the play received what Broadway calls a "production," McLaughlin had received \$10,000 in cash for his few days work at a hotel. Three different Broadway producers had opened negotiations for a revival of "The Sixth Commandment," his earliest work, which attracted little notice at the time of its production. The director of a motion picture corporation, to whom he had once submitted a nine-reel motion picture scenario that was found to be "unavailable" at the time, telegraphed that he would like to consider it again, for although it called for elaborate accessories that were "absurd" a few months before, he thought that he might see his way to making a production in the near future. Laura Nelson Hall quickly caught hold of "Demie-Tasse" for vaudeville, after its manuscript had become dust covered because nobody had "faith" in it. Two managers wrote to the young author that they would be pleased to be able to bid for his next play. Certainly, nothing succeeds like success. GEORGE MORRIS.

New Victor Records

With the issuing of five more Carmen numbers which appear in the list of New Victor Records for October, the Victor achieves another great triumph. These records virtually complete the Victor production of this great work which, with the single exception of Faust, is the most popular of all operas. The Victor's Carmen production comprises a magnificent series of operatic records by members of the greatest cast ever gotten together—Caruso, Farrar, Alda, Amato, Martinelli—and the numbers given this month are presented by Farrar, Amato and Martinelli.

Caruso is heard in another Neapolitan song, "Cielo Turchino." Gluck and Homer contribute another beautiful hymn to their list of sacred numbers, "I Need Thee Every Hour." Johanna Gadske gives an effective rendering of that famous ballad, "Kathleen Mavourneen," which has been truly called the "queen among Irish songs." Frances Alda presents a splendid rendition of "Mighty Lak' a Rose," which possesses that charm peculiar to all of Nevin's works. Clarence Whitehill gives setting of the Heine poem, "If I Not Complain," which many critics consider the composer's noblest song. John McCormack contributes a sympathetic rendition of the Civil War favorite, "The Vacant Chair," and the male chorus lends an effective touch.

Advt.

Coming Dramatic and Musical Events

DRAMA

New York will see James K. Hackett as Macbeth in November.

Arnold Daly will produce the latest work of Eden Phillpotts and Basil MacDonald Hastings, "The Angel of the House" about the middle of November.

A new comedy by Horace Annesley Laffont will be John Drew's new sarring vehicle. The title of the play has not yet been decided upon.

In November a new farce entitled "Are You My Wife" by Max Marcin and Roy Atwell will be presented.

Sarah Bernhardt will begin her New York engagement on December 9.

"Stop That Man," a new play by George V. Hobart and William K. Semple is announced for production this season.

George Arliss will be seen shortly in a new play by Edward Knoblauch entitled "Paganini." Margery Maude will be Mr. Arliss' leading woman.

Avery Hopwood's new comedy "Sadie Love" will be seen at the Gaiety Theatre on November 8 with Marjorie Rambeau in the leading rôle.

Billie Burke will be seen in the leading rôle of Hall Caine's new play "The Woman Thou Gavest Me," which will be produced about Christmas time under the direction of the Shuberts and Joseph Brooks.

John Barrymore will shortly begin rehearsing a new play by Edward Sheldon called "The Lonely Heart." It will be produced some time this winter under the management of A. H. Woods and Charles Dillingham.

Mrs. Langtry will begin her American tour early in November in her new play "Mrs. Thompson" by Sydney Grundy. The play is an adaptation of W. B. Maxwell's novel of the same name.

Herman Scheffauer, author of "The Bargain," is working on a new play.

Emanuel Reicher will produce Bjornson's play "When the Young Vine Blooms" at the Garden Theatre, November 16, with Hedwig Reicher in the cast.

New plans for the Charles Frohman Company include the appearance of Elsie Ferguson, in association with Klaw and Erlanger, in "The Prime Minister"; Blanche Bates in a new play, by Michael Morton; Ann Murdock in a new play by Fort Emerson Browne; the production of W. Somerset Maugham's "Our Betters"; Augustus Thomas's "The Rio Grande"; and Haddon Chambers's "The Coup." In the Spring, there will be an "all-star" production in conjunction with David Belasco.

MUSIC

The New York Philharmonic Society, Josef Strinsky, conductor, opens its seventy-fourth season with a pair of concerts at Carnegie Hall, Thursday evening, October 28, and Friday afternoon, October 29.

Madame Johanna Gadske will give her annual New York recital in Aeolian Hall on Friday afternoon, October 29.

A piano recital by Harold Bauer will be held on Saturday afternoon, October 30 in Aeolian Hall.

On Saturday afternoon, October 30, Mischa Elman will give a violin recital in Carnegie Hall.

Mme. Melba will give a song recital on Sunday afternoon, October 31 at Carnegie Hall.

A series of recitals will be given by Olga Gabrieliwitsch, the first to take place Tuesday afternoon, November 2, in Aeolian Hall.

Marcia van Dresser, soprano, will give a song recital in Aeolian Hall, Thursday evening, November 4.

Clara Clemens-Gabrieliwitsch, the contralto, is announced for a song recital in Aeolian Hall, Saturday afternoon, November 6.

The Symphony Concerts for Young People, Walter Damrosch, conductor, will be given this season in Carnegie Hall on Saturday afternoons, November 30, December 18, January 22, February 5, February 26, and March 11.

Boston Garter

Velvet Grip

Holds Your Sock Smooth as Your Skin
Men who wear the better things for the satisfaction they afford buy the silk Boston Garter at 50 cents.

50 cents **EVERYWHERE** Little 25 cents



Velvet Grip

FOR ALL THE FAMILY

GEORGE FROST CO., MAKERS, BOSTON



Velvet Grip

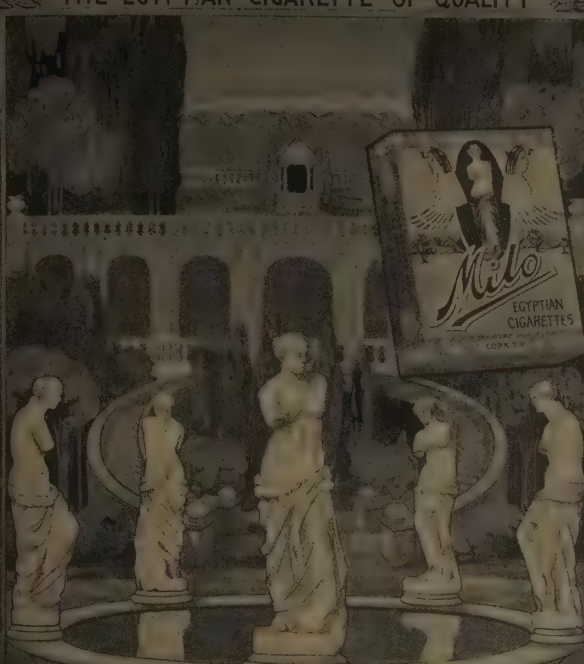
OBLONG RUBBER BUTTON
HOSE SUPPORTER

FOR WOMEN AND CHILDREN

The tops of even the sheerest hose will not "start" if secured by the *Velvet Grip* Rubber Button Clasp.

To avoid "drop stitches" be sure your corsets are fitted with *Velvet Grip* Hose Supporters.

THE EGYPTIAN CIGARETTE OF QUALITY



"PERFECT FROM EVERY POINT OF VIEW"

Milo

EGYPTIAN CIGARETTES

CURVED AND PLAIN ENDS

ALWAYS FRESH-PROTECTED BY OUTER LINEN WRAPPER & INSIDE FOIL



An excellent tonic - During my life I have used it and found it to be a most valuable food element. I find it such an excellent tonic during my hard work.

I find it such an excellent tonic during my hard work

This is what Miss Phyllis Neilson-Terry, the great English actress, says of Wincarnis—and on reaching America, Miss Neilson-Terry immediately placed an order for Wincarnis.

Those who have seen Miss Neilson-Terry on the stage will appreciate the excessive strain that her work entails.

There are thousands of men and women, today, whose work calls for a great amount of nervous energy, and, like Miss Neilson-Terry, they will find Wincarnis a valuable tonic and restorative.

For thirty-three years Wincarnis has been famous in England. Over ten thousand physicians have recommended it—in writing.

Wincarnis acts quickly. Nearly all who try it say they feel better and stronger from the day they begin to take it.

Wincarnis does this because it is a scientific combination of three valuable food elements: Extract of Beef, Extract of Malt and a specially selected wine from one of Portugal's most noted vintages. These three ingredients are combined by an original process which retains and enhances their health-giving properties in an agreeable and easily digestible form.

You can satisfy yourself of the merits of Wincarnis at our expense. Sample bottle with 24-page booklet, "How to Get Well," sent for 10 cents, to cover cost of packing and forwarding. The sample itself is free.

WINGARNIS
The Famous Tonic and Restorative

Although Wincarnis has already a large sale in the U. S. and Canada and is distributed in most of the principal cities—if your dealer does not carry it, write for complete list of dealers to

EDWARD LASSERE, Inc., U. S. Agents, 400 West 23rd St., N. Y.



A BIRTHDAY CAKE for the MIND
delivered freshly baked and with candles lighted once every month

Take the best theatrical magazine, add the best humorous periodical, stir in *The Sketch* and *The Tatler* from London, pour in one or two reviews of art, sprinkle with a few outdoor sports, add a French flavoring—say of *La Vie Parisienne*, mix in a hundred or two photographs and sketches, add a dozen useful departments, add a magazine of fashion and then one of literature, add humors for raisins and follies for spice, frost with a cover in four colors, cook with ten dollars' worth of laughs, use the fripperies, vanities, dances and decadent arts for your little red candles, and the result will be

VANITY FAIR

the most talked of and most successful of all the new magazines; the magazine which makes every day a birthday; in entertainment, in good fellowship, in memories, in anticipation.

Ask your newsdealer to show you a copy

Special Offer
Six Months for One Dollar

Vanity Fair costs 25 cents a number or \$3.00 a year. Readers of Theatre using the Coupon at the left can have a six months' "trial" subscription for One Dollar.

CONDE NAST, Publisher
FRANK CROWNINSHIELD, Editor

VANITY FAIR, 449 Fourth Avenue, New York City


Enter my subscription to Vanity Fair for six months at the special rate of ONE DOLLAR offered to readers of Theatre beginning with the November number. I will remit One Dollar upon receipt of bill December 1st.

Name.....

Full Address.....

Th. 11

LUDEX'S
MENTHOL CANDY
COUGH DROPS



LUDEX'S NAME ON EVERY DROP

Famous singers praise LUDEX'S. LUDEX'S guard your voices—keep nasal passages clear, and throat healthy. No narcotics, no coloring. Have many uses.

In the "yellow box"—the world over

5c

"GIVE QUICK RELIEF"

WM. H. LUDEN, Manufacturing Confectioner, READING, PA.

“Onyx”



Reg. U.S. Pat. Office

Hosiery

Silk



20-10—Women's boot silk, ribbed, vertical striped in Black and White, White and Black, and other color combinations \$3.75

HERE are a few samples of the prevailing styles in Novelty Hosiery, taken from the vast assortment shown in the new Fall display now awaiting you in the Hosiery Departments everywhere.

The leadership of “ONYX” hosiery for smartness of style was never more conclusively shown, than it is in this Autumn's novel styles—the reputation of “ONYX” is most convincingly shown in the three Special Numbers here described:

No. 235
\$1.00

No. 350
\$1.50

No. 106
\$2.00

Fine Silk with DUB-L Lisle garter top, triple extra spliced heel and toe, medium weight.

Pure Silk, DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.

Medium weight, finest thread silk, DUB-L Silk garter top, triple extra spliced heel and toe.

All three of these numbers are made with the new

“POINTEX HEEL,”

and may be had in all colors

You will find “ONYX,” the quality hose, at all quality shops throughout America. If you have any difficulty obtaining your exact requirements —let us help you!

Lord & Taylor

Wholesale

New York



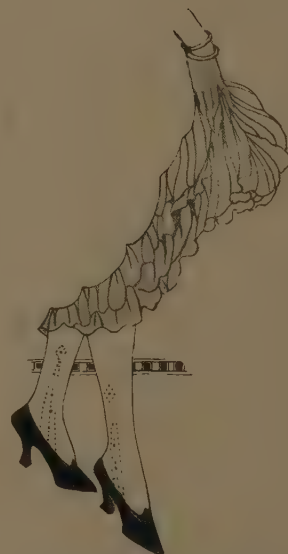
V423—Women's Black and White silk, vertical hand embroidered, Black on White and White on Black.. \$5.95



22-10—Women's boot silk, ribbed, vertical striped in Black and White, White and Black, and other color combinations \$3.75



V420—Women's Black and White silk, hand embroidered Black on White and White on Black..... \$5.65



C207—Women's Black and White silk, hand embroidered, clocked Black on White and White on Black.. \$1.65

Photo
White

A remarkable array of gowns by Hickson shown in the third act of "Princess Pat"—Soirée Silk is used almost exclusively

FOOTLIGHT FASHIONS

IT was unseasonably hot of a Tuesday evening when I went behind the scenes after the first act of "Common Clay" to see Miss Jane Cowl. And if we had been simmering in the stalls the poor players on the stage and in the dressing rooms had about reached boiling point.

"It's too unkind of you," said Miss Cowl discounting her remark at the same time with a cordial handshake and a heavenly smile, "to wish to interview me on a night like this. I haven't an idea in my head. All my brains are dripping off the end of my nose. What do you want me to talk about?"

"Clothes," I said.

Miss Cowl cheered up a little at that.

"O, clothes," she said, "that's different. For I adore clothes, winter or summer. They're a very passion with me. Paris versus America? Must I be politic or may I say what I really think?"

"What you really think, please."

"Truthfully, then, I'm afraid I still swear by Paris. Or I'll modify that by saying Paris brought to America—embodied, for instance, in my favorite dressmaker, *Julie*. She makes almost all my clothes and she makes no failures for me. But I'm afraid I feel that the American born designer still needs French leading strings, at least. As yet we're in the position of a child trying to walk."

"We're learning very rapidly, though," I ventured.

"Perhaps," said Miss Cowl. "I'm perfectly willing and delighted to be proved in the wrong, you know. Anyway, look at my last-act gown of gilt tissue—it's really a lovely thing—which *Julie* did for me."

I was delighted to look at the gown and the coat of tangerine velvet with its blue fox collar and cuffs that goes over it. (Miss Cowl says that the *New York American* has characterized her as "the cloak girl," she has had so many opera coat parts). I particularly admired the girdle on the gilt gown, a *pièce de résistance* of ribbon in two shades of blue, one of pink and one of lavender, with small bunches of grapes, black, gold and silver dotted up the side. As accessories for this fourth-act costume Miss Cowl carries an enormous fan of black feathers and wears two audacious brushes of black aigrettes in her hair.

"I make very little difference," Miss Cowl told me, "between my personal clothes and my stage clothes. If I don't have clothes that suit my type I look a sight." ("It can't be done," I said to myself, finding Miss Cowl at close range more beautiful, if possible, than before the footlights. She would be beautiful even in a man's yachting cap. I know I need say no more.) "I must rely on my acting," she continued, "to get the character I am impersonating across. Even the simple and poor garments that I wear as Ellen in the first three acts of "Common Clay" have to be cut along my lines, a certain kind of loose sloppy, e-e-r,"—and the *mot juste* escaping Miss Cowl for the instance she made a descriptive Mad Hatter-like gesture. I remarked as much.

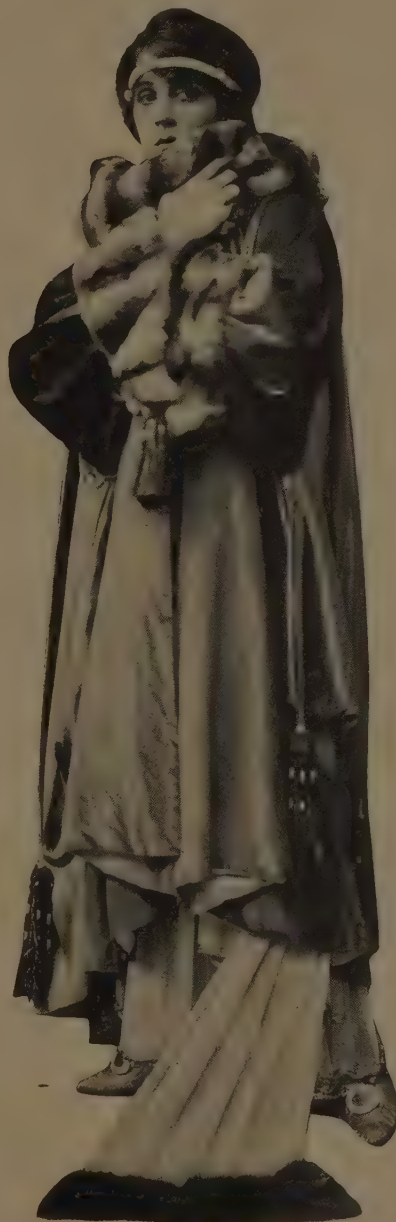
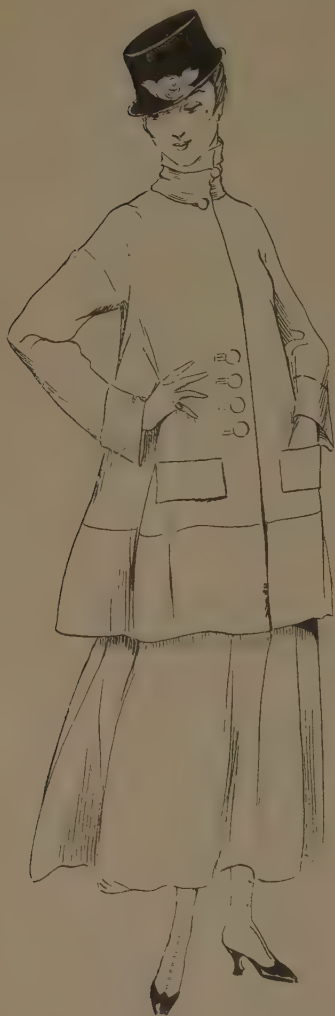


Photo White

Miss Cowl has been nicknamed the "Cloak Girl" because of the numerous opera coat parts she has had. This is a personal coat, however, in velvet, whose color Miss Cowl deftly described as a "vivid, biting" green.

For any information regarding articles described in Footlight Fashions kindly address
Shopping Department—Theatre Magazine, 8 West 38th Street, New York.

Clothes Seen On The Stage



MAXON

This suit taken from the Maxon Model Gown Shop is of broadcloth in a rich brown, with velvet to match. I chose it purposely to show that the easy loose fitting lines are still of the "best dog."



We saw this stunning evening gown at Maxon's of mauve velvet with crystal strips outlining the neck and a huge crimson rose to match a certain red undertone in the velvet. Like Miss Cowl's evening gown it also sports a saucy little train.



A white silk ball gown made by Hickson for Miss Eleanor Painter to wear in "Princess Pat." It is as smart for La Mode as it is effective for the stage.

MISS COWL CALLS HERSELF A MAD HATTER.

"Mad Hatter 'is right,'" she laughed. "Hats are my obsession, and buying hats my favorite indoor sport. I must have hats if I don't have anything else. I must have hats if I don't get a square meal. Literally I buy hundreds. And do you know how I salve my conscience if it tends, as it sometimes does even with me, to rear its head? I pick some one person, whom I know the hat I am about to purchase would become and say to myself: 'O, I must have this, because think how terribly well Jane or Susan or Mary would look in it.' And then after I've satisfied my morbid craving by wearing the hat once or twice I pass it on—really in perfectly good condition, you understand—and feel that everything is entirely squared."

The call-boy signalled Miss Cowl for the next act and I made my departure.

The next day at Maxon's—Maxon who has the Model Gown Shop on Broadway—as I was looking at some lovely net dancing frocks in unusual color combinations, I found an evening gown in velvet of a wonderful shade of mauve with, in certain lights, a red undertone.

"Let's take that," I said to my sketcher. "It's such a stunning thing and then it's like Miss Cowl's evening

gown, because it's so different. That is, they both have those sassy little trains." *La voici!*

As a rule I think a train tends to make one look a bit older, don't you? That is one brief I have had for the very short skirt: it is youthful. But looking at the matter from another point of view certain figures have not adapted themselves kindly to the short, full skirt, and should be glad to get back again a certain dignity and grace that length of line gives.

The other sketch taken from Maxon's is of broadcloth in a rich brown with velvet to match. I chose it purposely, to show that the easy loose fitting lines are still smart. One's eye has been so tortured lately by the numbers of women, with the wrong kind of figure for it, who have leaped at the wearing of the new suit model with its snugly fitted waist and flaring godet pleats. If one is slender the model has in it all that there is of the "best dog." But with its fit and flare exaggerated by too exuberant curves the suit takes us back to the gaucherie of the old fashions—from which I did hope we had forever been educated away—when to be pulled in at one spot and to bulge out at another, rather than be a classic uniform size all round, was considered the perfect disguise for a beautiful figure. Keep your eye on the stage. You don't find

such sartorial mistakes being made there.

As the primers might say: See the sketch of Miss Grace LaRue's gown. It was done at Hickson's by an artist-designer who copied the skirt in color and embroidery from a three-hundred-year-old kimono in his possession. The kimono had once belonged to a Japanese princess and was the most wonderful shade of chartreuse embroidered with storks and pond lilies. The little jacket is in strips of alternate heavy and light jet; and the whole is one of the most enchanting and artistic creations I have ever seen.

Miss LaRue is fond of color combinations out of the ordinary, and the memory still lingers of a recent costume of hers, worn at the Palace Theatre, made by the same house of Hickson—a dress of grey net and silver fringe, a turban cap of yellow green, and brown satin slippers with scarlet heels.

HICKSON

A gown from Hickson made for Miss Grace LaRue by an artist designer, who copied the color and embroidery of the skirt from a three-hundred-year-old Japanese kimono in his possession. The jacket is in jet, of alternate heavy and light weight strips and the whole gown is quite one of the most enchanting and artistic creations I have ever seen.



For any information regarding articles described in Footlight Fashions kindly address, Shopping Department—Theatre Magazine, 8 West 38th Street, New York.



For the winter
of 1915 1916
Skating Hats
and Skating
Costumes will
be a necessary
part of the
wardrobe of the
Sportswoman.

Miss Hedman,
who appears in
"The Boomerang."

These Skating
Hats were de-
signed especially
for Miss Hedman
by Knox.



Up - To - The - Minute

The new Ned Wayburn Review has such a myriad and bewildering array of beautiful costumes that we thought it could easily spare a few—in the interests of picturesqueness—to the feminine world at large. We chose the accompanying ones with a direct view to their adaptability for personal wear.

MANA ZUCCA

The tendency toward the wearing of the pantalette doesn't seem to wane. It crops up afresh with every season's offerings and in several cases has become almost a full-grown trouser. Miss Mana Zucca is wearing in this simple little dancing frock an extremely graceful version of it.

GRACE JONES

Perhaps the line of the neck may be a little ultra for wear off the stage, but the suggestions to be culled from the puffed velvet skirt and the quaint trimming are too good to be missed. Miss Grace Jones, parading as a mannequin, wears the gown in the scene in Madame Flair's dressmaking shop.



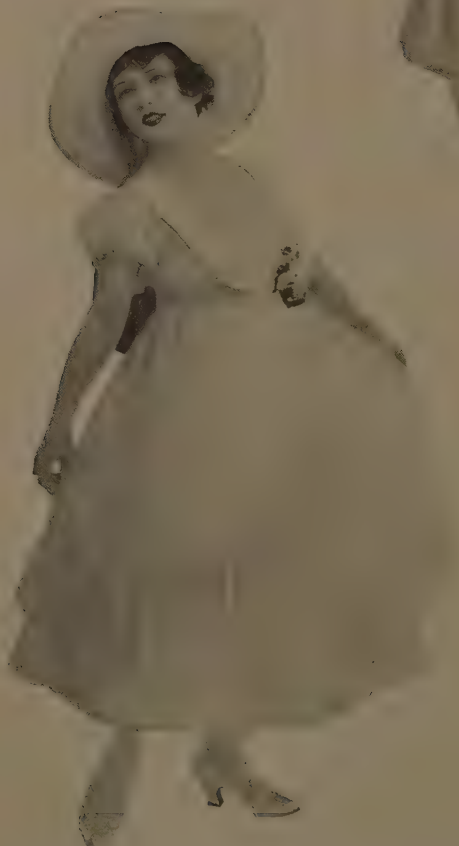
CAMERON SISTERS

The Cameron Sisters suggest the very spirit of winter in these costumes, to which the military touch of braiding and buttons gives an added smartness.



EILEEN MOLYNEUX

Miss Eileen Molyneux, whose piquant English beauty has been framed with this French Marquise costume of shades of deep and light rose with a touch of Turquoise.



PETITE ADELAIDE

La Petite Adelaide always dresses with the chic characteristic of her nation. The beauty of the frock at the left which she wears in the "Dance of the Seasons" was further enhanced by the coloring,—pale blue with a pale mauve ruffle on the skirt, mauve ribbons on a pale blue hat.



*Correct
Corset Fashions*

Bon Ton
CORSETS

*For Autumn
And Winter*



An Exclusive Figure

The secret of the perfect form with graceful, natural curves, lies in the *corset*. Upon this dainty but all important garment depends stylish appearance, scientific bodily support, correct fit, supreme comfort.

The new BON TON corsets, fresh from our Parisian Designers, faithfully interpret all the latest style features and lend distinctive charm to every wearer.

A wide range of styles for the *average*, the *petite*, the *full*, the *slender* and the *young girl's* figure, in a variety of highest grade, serviceable materials. Select your model now while stocks are fresh and complete.

SENT FREE
our handsome catalog
the *Royal Blue Book*

SOLD BY LEADING DEALERS at \$3.50, \$5, \$6.50, \$8, \$10 and upwards. If you cannot get them from your favorite store, we will send direct upon receipt of Style Number, Size and Price.

ROYAL WORCESTER CORSET CO., *Manufacturers*, Worcester, Mass.

Distinction in Small Things

Foremost in the thoughts of the discerning woman are the hundred and one delights that go to make a perfect bathroom.



MISS INA CLAIRE had just stepped from her dainty white bathroom. "How I wish I could take it along with me," she said. "If it were not for the fact that I am glad to sing before out-of-town audiences, who are always so kind to me, it would break my heart to leave New York and my home surroundings."

"My chief regret is my bathroom. Unfortunately, hotel bathrooms are not always all that could be desired in the way of convenience and luxury. When I am away from home, I do not care so much about the size of my room, nor my food, but I always insist on having the largest bathroom I can get, and the sunniest one."

Miss Claire believes in carrying along as much of her home atmosphere as will conveniently fit into her trunks. The exquisite pieces I have had photographed are part of her equipment for this tour. "I always take my service linen along with me," she says. "I designed the monogram myself, don't you think it pretty?"

Of the very finest damask and embroidered in a new stitch, Miss Claire's dinner napkins are most inviting.

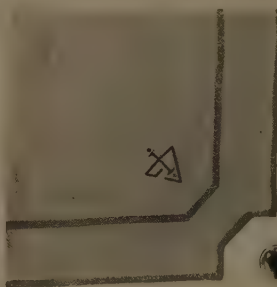
"These are my traveling companions, the details I like to take along to develop a personal note in my surroundings. I want the things I live with to be mine, really my very own."

And, by the way, speaking of traveling companions, Miss Claire has made a delightful little discovery which seems to me to be an excellent tip to pass along. It is a new electric lamp called "Vanitie" and has proven itself quite indispensable to her, not only on her travels, but in her dressing room as well.

"It is almost impossible to give you an adequate idea of the many uses I find for it," she said. "It is invaluable to me for dressing and making up. The little shade properly adjusts the light to any angle and floods my mirror with a good strong, clear light. One can carry it about and place it anywhere. I am very enthusiastic about it."



Truly an Aladdin lamp is the Vanitie, for the adjustable shade holds a spell on the genius Light and makes him your bound slave.



Not only her unique monogram, but very unusual corners mark the handkerchiefs. This is a new and delightful variation from the corners we have been accustomed to and is one of this season's features with Gebrüder Mosse.

The bath towels and face cloths are matched in color and style of embroidery. Piled in snowy heaps ready to be packed for their journey, they were a most fascinating sight.



Lovely and soft and thick are the bath mats which duplicate the colors and embroidery on the towels and face cloths. Gebrüder Mosse imported all of Miss Claire's linens and embroidered the monograms from her own design.



W. J. McEntee

Rexall

"93" HAIR TONIC

Keeps the hair healthy, strong and abundant. Refreshes — cleanses — invigorates the scalp. Promotes hair growth.

Sold and Guaranteed by The Rexall Store in every town and city.

United Drug Co.

BOSTON CHICAGO ST. LOUIS SAN FRANCISCO TORONTO LONDON PARIS

X. BAZIN

DEPILATORY POWDER

Hair on face, neck, arm or underarm is quickly and safely removed by using X. Bazin Depilatory Powder. Used for 57 years in Paris and New York. Evening gowns require the use of this efficient and necessary toilet requisite. Be sure you get X. Bazin.

50c and \$1.00 at drug and department stores. If your dealer hasn't X. Bazin, send us 50c for trial bottle. If you send \$1.00 for large bottle, we will include FREE a 25c jar of our famous Suzo Cold Cream.

HALL & RUCKEL, 237 Washington St., N. Y.

"KILLARNEY" POWDER FOR THE FACE

A powder for the few who appreciate that exquisite delicacy is not obtainable at a lesser price



Sold in exclusive shops catering to discriminating women

Mailed upon receipt of \$1

C. S. WELCH CO. New York

It imparts that Youthful Charm

AZUREA

The de Luxe FACE POWDER

Made by L.T. PIVER, PARIS, France

Purest—Softest—Finest

Made in Four BLANCHE—ROSEE

Delicate Tints RACHEL—NATURELLE

At All Best Dealers

SEND For "Surprise Box" containing charming miniature packages of "Azurea" Face Powder, Sachet and Perfumes. 25c

CHAS. BAEZ, Sole Agent

For U. S. and Canada, Dept. "S"


24 E. 22nd St., N. Y. City

MOSSE
LINENS


FOR THE BED ROOM
DINING ROOM
GUEST ROOM AND
BATH ROOM

GEBRÜDER MOSSE
10 WEST 45TH STREET NEW YORK





Exclusiveness
in
Hosiery



To meet the demand for something different, we are constantly producing new designs which are exclusive to the shops of Peck & Peck. Our Fall showings of fancy hosiery for evening and street wear are especially comprehensive and attractive.

The style illustrated is of fine French Silk, sheer and beautiful, with new, neat open-work design. In black, white or in any color to match gown or slipper. \$3.50 a pair.

With references, we will be glad to open charge accounts, or send on approval, selections of plain or fancy hosiery for women, or socks and neckwear for gentlemen.

Illustrated booklet sent on request.

PECK & PECK

EXCLUSIVE HOSIERY

448 Fifth Avenue at 39th Street

386 Fifth Avenue at 47th Street

NEW YORK CITY

VICTOR HERBERT'S
NEW OPERA
"PRINCESS PAT"

THE gowns worn in this production are made of *soirée*, the silk irresistible, and other R & T silks.

The gowns were especially designed by "Hickson," Inc.

Read what Hickson says of *soirée*, the silk irresistible.

Hickson
NEW YORK

COWNS
TAILORED frocks
HATS, FURS ETC.

637-639-661-663
FIFTH AVENUE
AT 52ND STREET

June
seventeenth
nineteen fifteen.

Rogers & Thompson, Esqs.,
No. 357 Fourth Avenue,
New York.

Dear Sirs:

It is probably the first time in our history that we have ever given any endorsement of fabrics of any kind, but we feel the beauty and richness of your *soirée* silk compels us to say that never in our history have we had a fabric that gave us the same inspiration and the same satisfaction in the creation of gowns as this fabric.

It is with extreme pleasure that we say that either home or abroad is there any material we would rather work with.

Very truly yours,

*Henry
Rogers & Thompson*

Don't be deceived into buying imitations.
soirée is Pure Dyed in the skein (not piece dyed).

Sold by the yard in the better class stores and procurable in better class ready-to-wear garments.

Look for the name
soirée
on the selvage

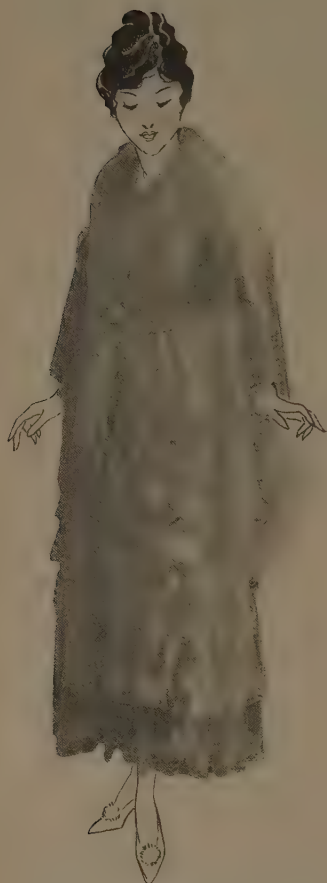


This label in your garment will insure you against imitations



ROGERS & THOMPSON, Inc.
Creators of Silks Par Excellence
357 Fourth Avenue
NEW YORK CITY

“Neptune’s Daughter”



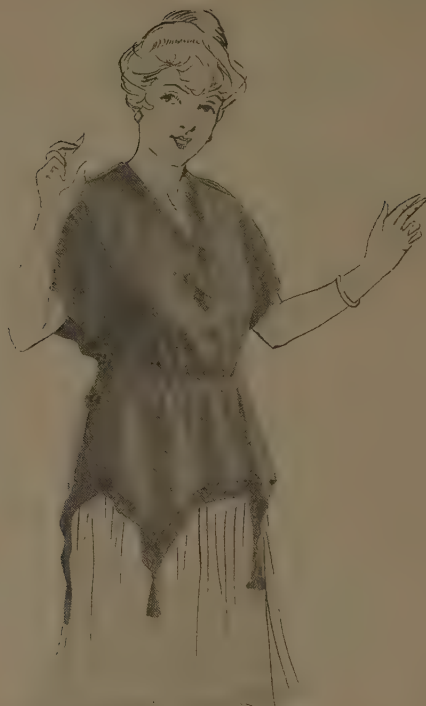
Though we have no color photography with which to reproduce for you the lovely pink of the satin in this matinee, will you take our word for it that its combination with the rows of yellowish feathery lace makes the garment a veritable feast for the eye.

THE color on that piece over there is like an abalone pearl, that pinkish-lavender light that a September sunset sometimes throws on wet sands!

I was in a big office building on Fourth Avenue seeing, by invitation, a fabric quite new in the market. On a long show-table, stretched out for my inspection were bolts of satin in shades of pale blue and yellow, pink and lavender; and the sheen on the silk and its quality, firm and yet supple enough to go through a knot-hole, gave to exclaim, as the French might say.

“How wonderfully that pinkish-lavender shade would go with someone with Titian hair, wouldn’t it?” suggested the kind gentleman, who was doing the honors. I thought at once of Miss Ann Murdock. Miss Murdock not only has the beautiful hair, of which you all know, but is a particular lover of anything artistic and unique. Also we had had a little discussion—Oh, of the most amicable, I assure you—about the relative merits of foreign as against American textiles. Miss Murdock was rather inclined to take the side that Europe could put it over on us.

I was in luck to be



A Russian blouse of ivory washable satin and white lace with black velvet rosettes. One slips it over the head and snaps it tidily together on the shoulder.

able to reach Miss Murdock, that lady of a thousand engagements, at the other end of the ‘phone.

“May I bring up to show you an artistic something, exclusively the product of an American loom, and prove you were quite wrong in your contentions of the other evening?”

“You may, if you can,” laughed Miss Murdock. “At any rate you make me curious. Come along.” I snatched a piece of silk and made off.

“Yes,” Miss Murdock agreed a bit later, “it’s quite all you say as to beauty and quality and as the creation of an American silk firm I admit you have me cornered.”

“And I haven’t even told you yet the most remarkable thing about it—it’s real reason for being born

in short, quite aside from its intrinsic beauty. I’ve been saving that for the last.”

“Well?”

“It washes.”

“Washes? No. Not to look the same?”

“But yes. Most wonderfully. For years this particular firm has been studying the subject of obtaining a washable satin, and when they found that this stuff could safely undergo the boiling point they knew joyfully that they had at last secured the result for which they were aiming. They named it ‘Neptune’ and are putting it in all the best department stores. Of course such material can’t be cheap. One always has to pay for quality. But it is the most exquisite non-crumple fabric possible for underclothes. Feel how elastic it is.”

Miss Murdock scrunched the silk



A gown of Soirée Silk made by the same manufacturer who has just produced the enchanting “Neptune.”

up in her fist, then let it go and it sprang out perfectly smooth again. She concurred with me at every point about Mademoiselle Neptune and thanked me enthusiastically for coming to show it to her.

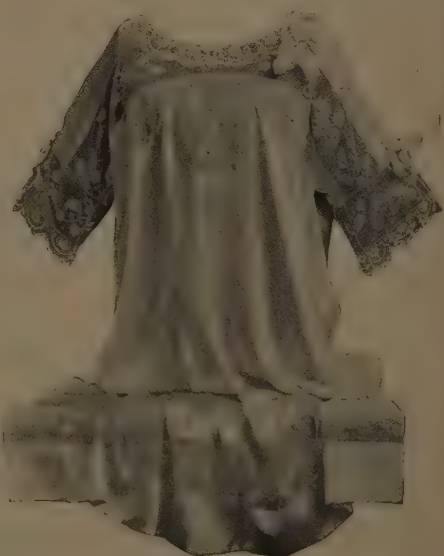
“Henceforth nothing but ‘Neptune’ for my lingerie,” she declared.

“Oh, I almost forgot,” I said at the door, “she comes in black and is marvellous for bathing suits.”

I believe its creators themselves haven’t yet realized all the possible uses for this unique product.



An artist in the making of lingerie was enchanted when she saw the new “Neptune” satin. She acquired a quantity of it and created the accompanying models, which we photographed for this page in proof of our contention that the washable satin lends itself completely to the making of exquisite undergarments.



For any information regarding articles described in Footlight Fashions kindly address, Shopping Department—Theatre Magazine, 8 West 38th Street, New York.



PUSSY WILLOW

REG. U.S. PAT. OFF.

THE UNIVERSAL SILK

NO fabric so artistically beautiful ever possessed the intrinsic quality of Pussy Willow—guaranteed for two seasons' wear and washes like a pocket kerchief.

Pussy Willow is the universal silk because it is used for all articles of dress where wear and beauty must combine.

For decorative Linings, Lingerie, Costumes, ornate and simple; Millinery, Waists, Shirts, Cravats and even Hat Bands, it is Pussy Willow that adds the artistic touch to quality indisputable.

GENUINE PUSSY WILLOW

REG. U.S. PAT. OFF.

*See the label in the garment
—the stamp on the selvaage.*

H. R. Mallinson & Company

Formerly M. C. Migel & Co.

Qualité Silk Originators
NEW YORK and PARIS



HICKSON

INC.

AMERICAN PREMIER IN THE CREATION
OF

Gowns Tailored Frocks Hats and Furs

The *silhouette* evolved by us is the accepted vogue of the present season, both here and abroad.

Our originations are being reflected on the stage by

Miss Marie Tempest
Mrs. Vernon Castle
Miss Geraldine Farrar
Miss Elsie Janis
Mrs. William Faversham
Miss Grace La Rue
Miss Eleanor Painter
and
Mr. Julian Eltinge

A continuous display, with appropriate stage settings, is given daily in this establishment, 10 to 12 A. M. and 2.30 to 5 P. M.

Fifth Ave. at 52nd St.

NEW YORK

BOSTON

PARIS

Dainty Boudoir Cap

Direct from Manufacturer

Usually sold at \$1.50 to \$2.
Exclusive Style, Crepe de
Chine, edged with shadow
lace—trimmed in pink, blue or
lavender. Money back if not
satisfactory. Send \$1. to



THE BOUDOIR, 1724 Aeolian Bldg., New York

American Beauty Blush Cloth

Imparts a natural rosy tint to the most delicate skin and gives complexion the healthy color coveted by every woman. Easily carried in purse or glove. Concealed in handkerchief, can be applied in a crowd unnoticed. Absolutely harmless—Perspiration proof—Supplants rouge—Leaves nothing on the skin but the delicate tint. Sent prepaid for 25 cts. or 5 for \$1. Your money back if not thoroughly satisfied.

THE WINBROUGH CO., 25 E. Lombard St., Baltimore, Md.

Queries Answered

The editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no address furnished. These and other queries connected with players' purely personal affairs will be ignored.

G. H. C., Edgerton, Wis.—Q.—Kindly publish some account of Margaret Illington, including names of plays in which she has appeared. 2. In what back numbers of THE THEATRE are there articles concerning Mme. Bernhardt?

A.—Miss Illington was born in Bloomington, Ill., and educated at the Illinois Wesleyan University. She made her first appearance at the Criterion Theatre, New York, on September 3, 1900, in "The Pride of Jennico," and later appeared in "Frocks and Frills"; as Fleur-de-Lys in "Notre Dame"; in a stock company in Richmond, Virginia; with E. H. Sothern in "If I Were King"; "A Japanese Nightingale"; "The Two Orphans"; "Vivette"; etc. Her first appearance in London was made as Shirley Rosmore in "The Lion and the Mouse" at the Duke of York's Theatre, May 22, 1906. After that she returned to the Empire Theatre, New York, appearing in "His House in Order." She was highly successful in "The Thief" at the Lyceum Theatre, and later appeared in "Until Eternity," "The Whirlwind," "The Encounter," "Mrs. Maxwell's Mistake," "Kingdom," "Romeo and Juliet" and "The Lie." Her appearance as Juliet in "Romeo and Juliet" was in Los Angeles. 2. The most recent article on Mme. Bernhardt was published in our October 1915 issue. It is entitled "My Impressions of Bernhardt" and is written by her American manager. Other articles appeared in our June 1913 issue, "The Divine Sarah Again With Us"; and in our January 1911 number, "One Day With Bernhardt on Her Last Visit." All three articles are lengthy and profusely illustrated. Copies can be obtained direct from us.

F. S., London.—Q.—Will you publish an article dealing with the stock company—how one is formed, the amount of money necessary to invest, salaries paid, etc.

A.—It is quite possible that we shall have an article on the subject you suggest.

E. C. M., New York.—Q.—Kindly publish some account of John Bowers. Is he going to act in New York this season? Is he posing for moving pictures?

A.—Since John Bowers' appearance in "Life" we have seen no announcement concerning him.

R. W. J., Connecticut.—Q.—Have you printed a picture of Jane Cowl in your Autograph Gallery? 2. Will you give me a sketch of Miss Cowl's life? 3. Have you used Miss Cowl in your "Prominent Players in Their Homes," and where I can obtain a picture of her?

A.—1. No, but we published an excellent full page picture of Miss Cowl in our April 1915 issue. 2. Jane Cowl was born in Boston and made her stage debut with Henrietta Crossman in "Sweet Kitty Bellairs." She appeared with David Warfield in the original production of "The Music Master," remaining with him when he presented "A Grand Army Man." Later she was seen with Frances Starr in "The Rose of the Rancho" and "The Eastest Way." She played the leading roles in "The Christian," "Merely Mary Ann," "Her Own Way," "Paid in Full" and "Mrs. Temple's Telegram" while a member of the Hudson Stock Company. Since then she has played the principal feminine roles in "Is Matrimony a Failure," "The Upstart," "The Gamblers," and "Within the Law." She is now appearing as Ellen Neal in "Common Clay" at the Republic Theatre. 3. No, you can obtain a photograph of Miss Cowl from Arnold Studio, 1 West 46th St., or White Studio, 1546 Broadway, New York City.

F. C. E. W., York Harbor, Me.—Q.—How many persons are on the stage in the Saxophone chorus in "Chin-Chin"?

A.—No doubt you refer to the Saxophone dance, in which six men take part.

S. F., Cincinnati, O.—Q.—Have you published the life story of Elsie Janis prior to your April number? 2. In what theatre in New York is she now playing?

A.—You will find a brief sketch of Miss Janis' career in this issue. In our August 1905 issue (price \$1.00) there is her complete biography up to the time she made her first appearance in New York. The article is entitled "Elsie Janis—the Inimitable Child." 2. At Cohan's Theatre in "Miss Information."

N. M. L., Florence, S. C.—Q.—Can you tell me the date that Maude Adams appeared in "Joan of Arc" at one performance at Harvard Stadium, and if a write-up of it appeared in your magazine?

A.—Maude Adams appeared as Joan of Arc at Harvard Stadium, June 22, 1909. A lengthy article concerning the production was published in our July 1909 issue (price 50c). This issue also contains pictures of Miss Adams as the Maid of Orleans.

THE DRESS PROBLEM SOLVED

For the Woman Who Personally Shops in New York

If you are accustomed to pay \$50, \$60, \$70 or more for gowns that satisfy you—if you would like to achieve the same results and enjoy the same dress distinction for just about half that sum—this shop will surely interest you.

Here we offer only model gowns—garments fashioned by the master designers of the world. They were shown on dress forms to illustrate the latest Parisienne modes, and are sold for just about half what you would usually expect to pay for their exclusive style and tailoring in most other shops.

Hundreds of New York's best dressed women owe the success of their toilets to this modest little shop. Then, too, you are sure of exclusive models when you buy here. No two of our gowns are alike.

For Street, Afternoon and Evening Wear

Prices Range \$20-\$50

SOME SELECTED MODELS \$60-\$125

No Catalogs—No approval shipments. No inquiries answered over 50 miles from New York.

If you can wear model sizes—if you live in New York; or if you shop in New York, you should visit us. Spend the money you intended putting into one gown, by coming here and buying two—Parisian to the smallest detail, and wholly satisfying to the very last time you wear them. Call and see these gowns for yourself—even try them on. You are never urged to buy. New consignments received almost every week.

MAXON ESTABLISHED 1899 **Model Gowns**
1552 BROADWAY (46th St.) NEW YORK CITY

PACKER'S
LIQUID
TAR SOAP
for
Shampooing
(perfumed)
PRICE 50 CENTS
THE PACKER MFG CO.
NEW YORK, N.Y.

You owe it to your hair to shampoo with "PACKER'S"

OLIVIA LINENS
BLOCK PRINTED AND
CROSS STITCHED
Something new in old
fashioned patch-work.
Hand quilted silk crib
and bed puffs.
APPROPRIATE GIFTS
Suggestions submitted
on individual design.
WRITE For Our Latest Lists. Approval shipments.
Cross-stitch Sheets and Hand Colored Designs
OLIVIA, Suite 2, 2375 Fairfield Ave., BRIDGEPORT, CT.

PLAYS Large List of New Professional and Amateur Plays, Vaudeville Sketches, Stage Monologues, New Material, Jokes, Hand-Books, Operettas, Musical Pieces, Special Entertainments, Recitations, Dialogues, Speakers, Tableaux, Games, Drills, Wigs, Beards, Grease Paints and Other Make-up Goods. Catalogue Free. T. S. DENISON & CO., Dept. 33, Chicago

Important Announcement

A feature of special importance in the Theatre Magazine for January will be a signed article by

Mr. David Belasco

in which the famous producer discusses the old and the new art of the Theatre.

C. R., St. Louis, Mo.—Q.—Please inform me where I can procure copies of "The Road to Happiness" for a production, and if possible the price per copy.

A.—We doubt whether "The Road to Happiness" is published in play form. William Hodge is still using it as his starring vehicle. We would advise you to communicate with the Messrs. Shubert, Shubert Theatre, this city, who are the producers of the play.

A Reader, Kansas City, Mo.—Q.—Can you tell me whether Ada Dow, the actress who taught Julia Marlowe is still teaching? 2. Did you publish any pictures of Miss Marlowe during 1901 and 1902? 3. Have you ever printed a picture of Sothern and Marlowe in the balcony scene?

A.—1. We do not know. A poetic drama by Ella Wheeler Wilcox and Ada Dow is being acted in the Toy Theatre, Boston. The author may possibly be the lady you refer to. We would advise you to communicate with her at the theatre. 2. In the May, 1901, issue there is a picture of Miss Marlowe as Marie Tudor in a scene from "When Knighthood Was In Flower"; in the June, 1901, a personal picture in her summer home; in December, 1901, a signed article by her entitled "The Essentials of Stage Success," illustrated with two photographs; in the Players Gallery (a supplement to the 1901 volume) there are five pictures in different poses and characters. In January and October, 1902, numbers there were private pictures of Miss Marlowe. 3. No, but we have published another scene from the play.

F. G., Cincinnati, O.—Q.—Will you please tell me if John Barrymore will be seen in a new play this season. 2. Has Pauline Frederick deserted the stage permanently for motion pictures, or will she appear in a new piece this winter? 3. Please give me a short biography of Marie Doro's career, and the issue in which her picture appears. Was her portrait in colors ever on the cover?

A.—John Barrymore is to be seen in a new play by Edward Sheldon entitled "The Lonely Heart." It is planned to begin rehearsals on November 15, at which time Mr. Barrymore's motion picture engagements will have been concluded. 2. See page 241 of this issue. 3. Miss Doro was born in Duncannon, Pa., her own name being Rogers, and she passed her childhood in Kansas City, Mo. Her first appearance on the stage was made on June 9, 1901, at the Criterion Stock, St. Paul, Minn. She played several parts there, afterwards touring in "Naughty Anthony" and "The Billionaire." In 1903 she appeared at San Francisco in "A Runaway Girl," and "The Circus Girl," and was seen during the same year in New York in "The Billionaire." Following that she played in "The Girl from Kays," "Little Mary," with William Gillette in "The Admirable Crichton," "Granny" and "Friget." Her London debut was made on May 3, 1905, at the Comedy Theatre, with William Collier in "The Dictator," and later she was seen in "Clarice," and "Sherlock Holmes." She assumed the rôle of Clarice in Boston, Mass., in 1905, and also in New York at the Garrick Theatre in 1906. She was asked to stardom at Boston, October 7, 1907, when she acted Carlotta in "The Morals of Marcus," later appearing in New York in the same part. Since then she has been seen in "The Richest Girl," "The Climax," "Electricity," "A Butterfly on the Wheel," "Oliver Twist," "Patience," "The New Secretary" and "Diplomacy." Recently she has been posing in moving pictures for the Famous Players Film Company. A full page picture of Miss Doro was published in our July, 1913, number and a picture of her in her latest film play "The White Pearl" in our October, 1915 issue. 3. Her portrait in colors as Oliver Twist appears on our July, 1912, cover.

E. E. F., Washington, D. C.—Q.—Did THE THEATRE for October, 1900, contain photos of Miss Marlowe. Kindly tell me if it would be possible to obtain that number and the price. 2. Do you sell copies of three or four years at the regular price? 3. Please publish photos of Miss Marlowe in her home.

A.—THE THEATRE has been published since 1901. See reply to A Reader above for dates of the magazine containing early pictures of Miss Marlowe. 2. Owing to the scarcity of back numbers they are sold at an advance in price. 3. We may do so.

V. U., Denver.—Q.—To whom might one apply in Denver for a small part in a road company, or where could information on such a subject be found?

A.—We would advise you to apply to the managers of the theatres in your city. F. B., Brooklyn, N. Y.—Q.—Where can I purchase good pictures of Wagner, Verdi, and Puccini?

A.—Breitkopf and Hartel, 22 West 38th Street, New York, have excellent pictures in post card form of these composers which they sell at 5 cents each.

S. A. H., Cleveland, O.—Q.—Will you kindly tell me where Conway Tearle, who appeared with William Faversham and Gabrielle Dorziat in "The Hawk" is now playing. 2. Where would a letter reach him?

A.—He is supporting Grace George in "The New York Idea" at the Playhouse. 2. You can address a letter to him care of The Playhouse, W. 48th Street, City.

GREAT BEAR SPRING WATER

50. the case of six glass stoppered bottles

GREAT BEAR SPRING WATER

50c. the case of six glass stoppered bottles



**This Great Artiste
and Ruler in the
Empire of Beauty,
Miss
Maxine Elliott,
says pointedly:**

"Ask me to spell the word Beauty and I shall write Valaze. So must every woman who has used the fascinating Valaze Specialties."

Maxine Elliott

If yours is the gift of a pure, delicate complexion typical of youth, Valaze Beautifying Skinfood will preserve it for you for years to come. But if your complexion has become impaired through ill-treatment or other causes, if the skin is freckled, weather-beaten, harsh and muddy and wrinkles have begun to encroach, Valaze Beautifying Skinfood will of a certainty restore the delicacy of coloring, softness, smoothness and suppleness which are the desire of every woman's heart. Valaze preserves, restores and perfects the beauty of every complexion, that is why all beautiful women sing its praises.

Supplied in Pots at
\$1.00 \$2.00 and \$6.00.

At Madame Rubinstein's establishment, "Maison de Beauté Valaze" under her expert care, wrinkles and crowsfeet are subdued, coarse open pores, blackheads, discolorations of the skin and its looseness as well as a thousand and one other little and big complexion troubles overcome. The most passé complexion receives a new lease of life.

Mme. Rubinstein's booklet

"Beauty in the Making"

will be sent gratis upon receipt of 2 cents in stamps.

All orders, inquiries, applications for appointments, or for the booklet, should be addressed personally to:

**MME. HELENA
RUBINSTEIN**

15 East 49th Street
NEW YORK CITY

LONDON, W. : : 24 Grafton Street
PARIS : : 255 Rue Saint Honore
Valaze Preparations obtainable in San Francisco from Miss Ida Martin, apartment 700, Fairmont Hotel.

Spurs For The Appetite

So jolly and delightful are the little informal luncheon parties of a certain star that I have searched the shops for duplicates of some of the clever means she employs to make them so.

INSPIRED by the instantaneous success of her flower holder—the one you attach to your mirror by means of an almost invisible rubber vacuum cup—the clever woman who invented it has applied the same principal to a miniature reproduction, small enough to hold a single bud.

These dainty ornaments can be had in either etched glass or plain, with tiny silver bands, and will adhere firmly to any polished surface. One has but to glance at them and many delightful uses suggest themselves.

They were brought to my notice through a popular actress's description of a tea she had attended at the studio of a well-known painter—"Tall glasses," she said, "and tinkling ice, and the scent of violets everywhere—they seemed to grow right on your glass and you buried your nose in them at every sip."

The minute I saw one I thought, what a welcome addition to the invalid's tray! Or one could serve mint both inside and out of a julip, or orange blossoms with the wine when toasting the new bride and groom, or—but I could go on forever. Its possibilities are endless.

The other favors shown here were

Some chicken, eh! But this is only one of the many poses of Miss..... famous "Knuts." Just give her a line or two on the private or public characteristics of your dinner guests and she will have her trained troupe of peanut actors entertain your party. If you can pick suitable ones from her stock, the price is only fifty cents each, but an extra twenty-five cents is added to those that must be made up specially.



Chin-Chin was imported in a naked state by Miss..... and turned over to a friend of hers who designed his clothes. There is a price on his head of seventy-five cents.

A new little basket for serving nut-meats or candy is specially suited to the fall dinner table because of its warm browns and greens.

found in the quaint little shop of a most clever woman and Confection Maker Extraordinaire, who, herself, makes and sells the most delicious of candies.

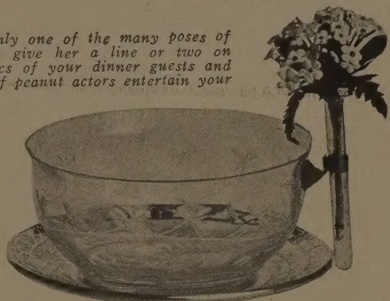
When I went in to talk to her about it, she was busily engaged in a sort of Pullman car kitchen at the back of her tiny shop, stirring butter scotch with one hand



You need no magic wand to make rosebuds grow in barren places. Just stick one of these new flower holders on any polished surface and you can turn an ordinary wine glass into a garden spot.

and beating fudge with the other.

"Yes," she said, "we make all the candy we sell right at this very table. Cook it fresh every day too, from old family receipts. And my favors, too, are home-made. Different friends of mine, artistically inclined, send in their ideas to me from time to time. That is the reason you can't find these in any other shop."



She comes straight from Paris and is a perfect lady in spite of the fact that she is painted. Her clothes however are real, as only Paris clothes can be real, and for the trifling sum of seventy-five cents she will tell your guests their places.



L. M. HIRSCH Sample Shoe Co. New Fall Models



MAHOGANY TAN CALF, Lace with Suede quarters to match, welted sole, leather heel. Same in Button... **\$5.00**



BLACK VICI KID, side buttons, white stitchings, leather Spanish heel, turn sole... **\$4.98**



GOLD or SILVER CLOTH PUMP, guaranteed not to tarnish.... **\$6.00**

Same style in Patent Leather or Dull Kid..... **\$3.50**

Same style in Black or White Satin **\$3.50**



SATIN PUMP, turn sole, 2-in. Louis XV heel, all colors.... **\$3.00**

Silk Hosiery to match 95c and **\$1.50**.

Silk Hosiery dyed to match color of gown from sample **\$2.00**.

Send for Booklet H. with illustrations of New Fall and Winter Models

404 Sixth Ave., N. Y. Bet. 24th and 25th Sts.

Leading features planned for the November issues of

5¢ a copy
Collier's
 THE NATIONAL WEEKLY

HELD TO ANSWER

Beginning a new and powerful serial

PETER CLARK MACFARLANE

STRANGER THAN FICTION

Some of the author's interesting experiences

SIR ARTHUR CONAN DOYLE

THE TRUTH ABOUT FRANCE

What she has done and is doing to win the war

OWEN JOHNSON

HOW ABOUT COLONEL HOUSE

The President's confidant

RICHARD WASHBURN CHILD

SHELLS AND THE MAN

Lloyd George and the munition industry in England

ISAAC F. MARCOSSON

ELIHU ROOT

A Presidential possibility

F. M. DAVENPORT

AN OLD MAN CURRY STORY

The race horses with Prophets' names

CHARLES E. VAN LOAN

THE FUTURE OF ELECTRICITY

An interview

THOMAS A. EDISON

THE BUDAPEST WAR HOSPITAL

Austria in the throes of war

ARTHUR RUHL

EDITORIALS

MARK SULLIVAN AND OTHERS

WAR AND NEWS PHOTOGRAPH SECTION

These are only a few November features—each weekly issue will have the usual Collier's timeliness, variety, and completeness.

416 WEST THIRTEENTH STREET : NEW YORK



The Theatre for Christmas

A Superb and Enlarged Number

*Exquisite Cover in Colors Showing
Geraldine Farrar as Carmen*

*Splendid Pictures of Stage Favorites. Articles
of Special Interest by Well-Known Writers*

Among the leading features will be:

First Night Foibles

By ALAN DALE

With caustic humor the critic flays theatre audiences for their bad manners—arriving late and disturbing the scene, showing indiscriminate enthusiasm for good and bad alike, making the play of secondary importance to the social function, inanely insisting on “a speech”, etc.

Is the Stage a Perilous Place for the Young Girl?

By ADA PATTERSON

A well-known actress once said that if she had a younger sister the stage was the last place in the world she would allow her to be. Other players contend that conditions behind the footlights are no worse than in other careers for women. Two well-known actresses discuss this interesting question from different points of view.

Where Music Holds Its Court

By ARCHIE BELL

An interesting and intimate glimpse into the life of the Wagner family at Bayreuth. Scenes at Wahnfried where almost court receptions are held, where the great prima donnas and tenors become human beings, where Brunnhilde drinks beer and Parsifal eats radishes and cheese.

The Russian Ballet

By W. H. HERRICK

Full description, with beautiful illustrations, of the famous Imperial troupe of dancers, whose appearances at the Metropolitan this winter will be among the most important artistic events of the present season.

Opening of the Grand Opera Season

Full account of the works to be performed and splendid pictures of the artists.

Other articles include:

The Funniest Women on the Stage By Stanley Olmsted
Difficult Things Stage Heroines Have To Do .. By Judson D. Stuart
When the Player Wearies of Applause By Mary Morgan
Footlight Fashions By Anne Archbald

Current Successes Told in Text and Pictures

Ethel Barrymore in “Our Mrs. McChesney”
“The Unchastened Woman” “Miss Information”
“Alone At Last”



Place your order now.

35c per copy



"What a coincidence! That Caruso record you just played on the Victrola was the same aria we heard him sing at the opera tonight!"

Hearing the world's greatest artists sing the arias you like best is an everyday pleasure with a Victrola.

Just as real, just as enjoyable, in your own home as though you were hearing them in the great opera houses and theatres of the world.

Hearing them at home on the Victrola has these advantages: You can make your choice of artists and selections, and have as many encores as you desire.

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate the various styles of the Victor and Victrola—\$10 to \$350.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at all dealers on the 28th of each month.

Victrola

